

THE MUSICAL TIMES

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President: H.R.H. THE DUKE OF SAXE-COBURG AND GOTHA,
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Conductor: Professor BRIDGE, Mus.D.

THURSDAY EVENING, MAY 6, at 8, GRAND COMMEMORATION CONCERT

In honour of H.M. the Queen's Reign of Sixty years.

Sir EDWIN ARNOLD'S

THE QUEEN'S SONG EATON FANING.
Conducted by the COMPOSER.

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Soprano Solo (Madame ALBANI) and Chorus.

Set to Music, specially for this occasion, by J. F. BRIDGE.

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Instituted 1822. Incorporated by Royal Charter, 1830.

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President: H.R.H. THE DUKE OF SAXE-COBURG and GOTHA.
Principal: Sir A. C. MACKENZIE, Mus. Doc.

Midsummer Term begins Monday, May 3. Entrance Examination therefor, Thursday, April 29, at 2.
Fortnightly Concert Saturday, May 22, at 8.
Prospectus, Entry Forms, and all information may be obtained from the Secretary. F. W. RENAULT, Secretary.

THE ROYAL COLLEGE OF MUSIC, Incorporated by Royal Charter, 1883.

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President: H.R.H. THE PRINCE OF WALES, K.G.

Director: C. HUBERT H. PARRY, Esq., D.C.L., M.A., Mus. Doc.
Hon. Sec.: CHARLES MORLEY, Esq., M.P.

The MIDSUMMER TERM will commence on Monday, May 3. A JUNIOR DEPARTMENT will be opened at the commencement of this Term for Pupils under fourteen years of age at reduced fees, in which the Classes will be so arranged as to interfere as little as possible with the general education of the Pupils.

Syllabus and official Entry Forms may be obtained at the College.
FRANK POWNALL, Registrar.

THE ROYAL COLLEGE OF ORGANISTS.

The solo playing tests for the Fellowship Examination in July will be:—Choral Vorspiel, "Christ unser Herr zum Jordan kam," Bach (Peters, Novello and Co.); Fugue on the name of Bach, No. 4, Schumann (No. 248. Original Compositions for the Organ, Novello and Co.); and "Variations on a Theme by Beethoven," Op. 45, Merkel (Forberg, Leipzig; Novello and Co.).

The Annual College Dinner takes place on May 31, at the Holborn Restaurant at 7 o'clock.

The College Library will be open daily from 10 a.m. to 5 p.m.; also on Tuesdays and Thursdays, from 5 p.m. to 7 p.m.

Members desiring practice on the College Organ may obtain particulars on application.

The large Hall, and sundry smaller rooms, may be hired for concerts, meetings, &c.
E. H. TURPIN, Hon. Secretary.
Hart Street, Bloomsbury, W.C.

QUEEN'S HALL, LANGHAM PLACE, W.

LIST OF CONCERTS, SEASON 1896-97.

UNDER THE DIRECTION OF

MR. ROBERT NEWMAN.

QUEEN'S HALL SYMPHONY CONCERTS.

Conductor: Mr. HENRY J. WOOD.

SECOND SERIES.

April 24. Brahms Concert.
May 1. Grieg Concert.
" 8. Beethoven Concert.
" 15. Tchaikowsky Concert.
" 22. Wagner Concert (Wagner born May 22, 1813).
" 29. Berlioz, Saint-Saëns, &c., Concert.

Subscription to best seats for the Six Concerts, £2 2s. Single Tickets: 7s. 6d., 5s. 2s. 6d., 1s., at Robert Newman's Box Office, Queen's Hall.

All Patrons purchasing a complete Set of Tickets (either Reserved or Unreserved) for the Six Concerts will be presented with a Ticket for the same part of the Hall at the THANKSGIVING MUSICAL SERVICE on Sunday Morning, June 20, 1897.

On SUNDAY MORNING, June 20, 1897, at 11 o'clock, a

GRAND MUSICAL THANKSGIVING SERVICE

Will be rendered with

FULL CHOIR AND ORCHESTRA OF 500.

Conductor: Mr. ALBERTO RANDEGGER.

Admission on this unique occasion will be confined to Subscribers to Mr. NEWMAN'S SYMPHONY CONCERTS on April 24, May 1, 8, 15, 22, and 29.

THE QUEEN'S HALL CHORAL SOCIETY.

Conductor: Mr. ALBERTO RANDEGGER.

THURSDAY, May 13, 1897, at 8 o'clock,

"ST. PAUL" (MENDELSSOHN)

Artists:

Madame CLARA SAMUELL.

Miss ADA CROSSLEY.

Mr. EDWARD LLOYD.

Mr. ANDREW BLACK.

Choir Boys from the London Training School for Choristers.

FULL ORCHESTRA OF EIGHTY.

Principal Violin Mr. ARTHUR W. PAYNE.
Organist Mr. H. W. RICHARDS.

Tickets, Numbered—7s. 6d. and 5s.; Unnumbered, 2s. 6d. and 1s.
At Robert Newman's Box Office, Queen's Hall.

ASCENSION DAY, THURSDAY, May 27, at 3 o'clock,

"ELIJAH" (MENDELSSOHN)

Artists:

Miss THUDICHUM.

Madame BELLE COLE.

Mr. LLOYD CHANDOS.

Mr. SANTLEY.

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Organ and Pianoforte Mr. PERCY PITT.

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Tickets for all Concerts and Theatres may be obtained at ROBERT NEWMAN'S Box Office, Queen's Hall, Langham Place, W.
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CRYSTAL PALACE.

Grand Commemoration of the Diamond Jubilee of HER MOST GRACIOUS MAJESTY VICTORIA, QUEEN AND EMPRESS.

IMPERIAL VICTORIAN EXHIBITION,

MAY TILL SEPTEMBER, 1897.

GREAT TRIENNIAL HANDEL FESTIVAL

THE GREAT REHEARSAL FRIDAY, JUNE 11.
MESSIAH MONDAY, JUNE 14.
SELECTION FROM SACRED AND
SEULAR WORKS WEDNESDAY, JUNE 16.
ISRAEL IN EGYPT FRIDAY, JUNE 18.

Solo Vocalists:

Madame ALBANI,

Miss ELLA RUSSELL,

Madame CLARA SAMUELL,

AND

Madame NORDICA.

Miss MARIAN MCKENZIE and Miss CLARA BUTT.

Mr. EDWARD LLOYD and Mr. BARTON MCGUCKIN.

Mr. SANTLEY and Mr. ANDREW BLACK.

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ORGANIST Mr. WALTER W. HEDGCOCK.
CONDUCTOR Mr. AUGUST MANNS.

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FOR REHEARSAL.—JUNE 11: 7s. 6d. and 10s. 6d.
FOR FESTIVAL.—JUNE 14, 16, and 18: Single Stall, for the Three Days, £2 2s., £2 12s. 6d., and £3 3s.; Single Stall, for One Day, 15s., £1 1s., and £1 5s.

Tickets in Sets—i.e., for the same Seat for the Three Days of the Festival, and for Rehearsal if desired—will be issued on and after Monday, April 5. Tickets other than in Sets will not be issued until Monday, April 26.

All Tickets include Admission to the Palace, provided they are presented entire at the Entrance.

Tickets for Seats South of the Centre Transept are issued at the Crystal Palace.

Tickets for Seats North of the Centre Transept are issued by Messrs. NOVELLO, EWER and Co., 1, Berners Street, Oxford Street, W., and 80 and 81, Queen Street, Cheapside.

VEREIN BEETHOVEN HAUS
BONN.

CHAMBER MUSIC FESTIVAL, 1897,

MAY 23 TO 27,

IN THE

BEETHOVEN HALL, BONN, RHENISH PRUSSIA.

PROGRAMME.

1ST DAY.—Sunday, May 23.

String Quartet, Op. 18 (Beethoven).
Lieder (Beethoven).
Clarinet Quintet in A major (Mozart).
Lieder (Mozart, Haydn).
String Quartet (Haydn).

2ND DAY.—Monday, May 24.

SCHUBERT CONCERT.
String Quartet in D minor.
Lieder.
Pianoforte Soli.
Lieder.
String Quintet.

5TH DAY.—May 27.

String Octet (Mendelssohn).
Lieder (Schumann).
Pianoforte Quintet (Schumann).

3RD DAY.—Tuesday, May 25.

BRAHMS CONCERT.
Clarinet Quintet.
Lieder.
Variations on a Theme by Handel for Pianoforte.
Vocal Quartets.
String Sextet in B flat.

4TH DAY.—Wednesday, May 26.

BEETHOVEN CONCERT.
String Quartet in E flat (No. 12).
String Quartet in F (No. 16).
String Quartet in C sharp minor.

Vocal Quartets (Brahms).
String Quintet in C major (Beethoven).

The Concerts on May 23, 24, 25, and 26 will commence at 6.30 p.m.
The Concert on May 27 will commence at 11.30 a.m.

The following Artists have very kindly given their services:—

JOS. JOACHIM, Honorary President of the Society, Berlin; HEINRICH BARTH, Berlin; FR. BASSERMANN, Frankfurt-on-Main; HUGO BECKER, Frankfurt-on-Main; L. BORWICK, London; FR. GRÜTZMACHER, Cologne; ROB. HAUSMANN, Berlin; HUGO HEERMANN, Frankfurt-on-Main; WILLY HESS, Cologne; FRAULEIN CHARLOTTE HUNN, Dresden; N. KONING, Frankfurt-on-Main; J. KRUSE, Berlin; KARL MAYER, Schwerin; RICH. MÜHLFELD, Meiningen; FRAULEIN MARCELLA PREGI, Paris; JOS. SCHWARTZ, Cologne; WILLY SEIBERT, Cologne; J. SLIVINSKI, Warsaw; EM. WIRTH, Berlin.

Serial Tickets, for the five Concerts, 20 Marks; Single Tickets, 6 Marks each. May be obtained from G. COHEN, Musikalien Handlung, Bonn; or, W. SULZBACH, Musikalien Handlung, Bonn.

CHESTER

TRIENNIAL MUSICAL FESTIVAL, 1897.

LIST OF WORKS TO BE PERFORMED.

In the Cathedral.—WEDNESDAY MORNING, July 21: NATIONAL ANTHEM; ZADOK THE PRIEST (Handel); FESTIVAL TE DEUM (Sullivan); CREATION, Part I. (Haydn); SYMPHONIE PATHÉTIQUE (Tchaikowsky); MESSE SOLENNELLE (Gounod). WEDNESDAY EVENING: JOURNEY TO EMMAUS (Jensen); JUDAS MACCABÆUS (Handel). THURSDAY MORNING, July 22: STABAT MATER (Dvorák); HYMN OF PRAISE (Mendelssohn). FRIDAY MORNING, July 23: Double Symphony, THE EARTHLY AND THE DIVINE (Spohr); MASS IN E FLAT (Schubert); Overture, SAUL (Granville Bantock); New Cantata, RESURGAM (Joseph C. Bridge); Introduction and Love-Feast from PARSIFAL (Wagner). FRIDAY EVENING: ELIJAH (Mendelssohn).

In the Music Hall.—THURSDAY EVENING: GRAND MISCELLANEOUS CONCERT.

Principal Vocalists:

Miss ANNA WILLIAMS.	Miss ESTHER PALLISER.
Miss HILDA FOSTER.	
Miss GIULIA RAVOGLI.	Miss MURIEL FOSTER.
Mr. EDWARD LLOYD.	Mr. HIRWEN JONES.
Mr. WATKIN MILLS.	Mr. DANIEL PRICE.

All information may be obtained from the Hon. Secretaries,
Dr. JOSEPH C. BRIDGE,
Rev. HAROLD H. WRIGHT.

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Examinations for Degrees in Music are held in March and September. Full particulars, with copies of former papers, of Dr. Armes, The Bailey, Durham.

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Next Local Theoretical Examination, May 25, 1897.

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Metropolitan Examinations, in all subjects and for all grades, including the Diplomas of Associate (A.V.C.M.), Associate in Music (A.Mus.V.C.M.), Licentiate (L.V.C.M.), Licentiate in Music (L.Mus.V.C.M.), will be held July 7, 1897. Last day of entry, June 9.
Next Local Theoretical Examination, July 7, 1897. Local Practical Examinations are now being held at the various Centres.
Gold, Silver, and Bronze Medals are offered for competition.
The Educational Department is under the direction of Dr. Prior.
Local Secretaries required for towns not already represented.
Full particulars on application.

GEO. A. STANTON, F.G.C.M., Secretary.

Central Office: 11, Burleigh Street, Strand, W.C.

SOCIETY OF ARTS PRACTICAL EXAMINATION IN VOCAL AND INSTRUMENTAL MUSIC.—

Examiner, John Farmer, Balliol College, Oxford, and Director of the Harrow Music School; Assistant Examiners: Ernest Walker, M.A., Mus. Bac., Oxon., and Burnham W. Horner. These Examinations are only conducted in London. The next will be held at the House of the Society of Arts, 18, John Street, Adelphi, W.C., and will commence on Monday, June 28, 1897. The latest date for receiving entries is May 8. Full particulars can be had on application to the Secretary.
By order,
HENRY TRUEMAN WOOD, Secretary.

PROFESSIONAL NOTICES.

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Daily Telegraph, Jan. 24, 1896.—"The choruses gained in effect through the strengthening of the choir by a contingent of boys from the 'London Training School for Choristers,' whose bright young voices were heard to much advantage."

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

MAY 1, 1897.

JOHANNES BRAHMS.

THERE are so many names in the golden book of musicians—Mozart, Schubert, Schumann, Mendelssohn, Bizet, and Goetz, to mention no others—that inspire unquenchable regret, as one speculates on what they might have done, that we ought to be doubly thankful for the gift of those who have been spared to deliver their message; whose genius has reached its full maturity, and who have passed away before any sign of weakness or senility was apparent in their work. Such reflections may perhaps help to mitigate the natural grief aroused by the death of Johannes Brahms.

For in truth it would be hard to find another composer of whom it could be more justly said that he was *felix opportunitate mortis*. He had reached the confines of old age, and although the quality of his recent work showed no falling off in nobility of sentiment or mastery of technical resource, the diminution in quantity seemed to indicate that the fount of inspiration was running dry. For a man who devoted himself with such single-hearted absorption to the labours and delights of composition, the loss of the creative instinct would have been a sore trial. This, however, is a matter of mere speculation, for we have seen in Verdi the astounding spectacle of genius flowering afresh in an octogenarian. All that can be said is that Brahms could not very well have enhanced the splendour of the glorious heritage which he has bequeathed to posterity, and that at no point of his career was his greatness more widely or deeply recognised than at its close.

Though Brahms's life was singularly devoid of exciting or sensational incidents—a quality which may be attributed to a great extent to his early abandonment of any ambition that he may have ever felt to shine as a *virtuoso*, still more to his resolute refusal to enter on the perturbing domain of operatic composition—it would be a great mistake to suppose that his career partook of the nature of a "walk over." He was never a popular composer in the sense that Mascagni, Sullivan, or Verdi are popular composers, and although hailed as a classic in his lifetime, it was only by slow degrees that he scaled the citadel of Fame. The historic greeting extended to him by Schumann in his famous "Neue Bahnen" article was really almost a bit of clairvoyance on the part of the elder man, when one considers how unpromising and angular many of the works are on which Schumann's prophecy was based. Roughly speaking, it took Brahms fully fifteen years before he was able to vindicate the accuracy of Schumann's estimate so far as any public recognition of his genius was concerned, and though the salutation must have sustained and invigorated him throughout all these years of waiting, there can be little doubt that it hampered him a good deal by provoking the antagonism of those critics who were incapable of detecting the stamp of genius in his early compositions. As it has been truly said, Schumann's praise provoked quite as much scepticism as sympathy. It excited people's curiosity without carrying conviction. Average people are always suspicious of the announcement that a new genius has emerged above the horizon, even though another genius makes the announcement.

The simple story of Brahms's life, apart from his compositions, could be easily condensed into a paragraph. He was born on May 7, 1833, at Hamburg, and, unlike perhaps the majority of great musicians, inherited his musical talent

from his father, a double bass player in the opera band. His chief teacher was Eduard Marxsen, of Altona, his deep obligations to whom, especially in regard to the theoretical side of the art, he never sought to disguise. At fourteen he appeared in public as a pianist. When he was twenty he went on a tour as accompanist with Remenyi, and so impressed Joachim, who happened to attend one of their concerts, by his masterly transposition at sight of the accompaniment to the "Kreutzer" Sonata, that the great violinist gave him an introduction to Schumann, then (in the autumn of 1853) living at Düsseldorf. This led to the "Neue Bahnen" article, and to other generous exertions on Schumann's part, including his successful negotiations with Breitkopf and Härtel for the publication of Brahms's early works. Indeed, Schumann's letters at this time abound with charming and characteristic references to his "young eagle." As, for example: "I think Johannes is the true apostle who will write revelations which many Pharisees [Schumann might have added "scribes" as well] will be unable to explain, even after centuries." Or, again, in a letter to Joachim only three weeks before the tragedy of February 6, 1854: "I like the cigars very much; there seems to be a Brahmsian aroma about them, which is, as usual, rather strong but of fine flavour." So much for Schumann. As for Brahms, the gratitude he felt to his patron was expressed in his unalterable devotion to his widow, in attending whose funeral he caught a chill which is believed to have precipitated his own end. But to return to the fifties: In 1854 Brahms visited Liszt at Weimar—the latter, by a strange error in judgment which he speedily recognised, having been disposed to hail in him a champion of the extreme romantic movement—but these friendly relations never led to any permanent association, Liszt's opinion of Brahms's music in later years never rising above the level of respect. For a while Brahms filled the post of musical director to the Prince of Lippe-Detmold, and then, after returning to Hamburg and spending some time in Switzerland, and appearing at Leipzig in a Gewandhaus Concert in 1859, he gradually gravitated to the Austrian capital, which with occasional intervals was his headquarters for the last thirty-five years of his life. For a short time (*circ. ann.* 1863) he was director of the Singakademie, and ten years later directed the concerts of the Gesellschaft der Musikfreunde—to which he bequeathed a large portion of his fortune—for three or four seasons. He was in the habit of spending his holidays in the mountains—in the Tyrol or in Switzerland—and paid an occasional visit to Italy. But in spite of repeated invitations he never visited England, and declined the honour of a degree at Cambridge. A similar offer from Breslau found him more amenable, and

he signalled the occasion by his genial "Academic" Overture, in which several well-known students' songs are used as themes with such brilliant effect.

With the solitary exception of opera, there is no branch of composition in which Brahms's genius failed to find vent. To say in which he excelled most is no easy task, but perhaps there is a wider consensus of opinion as to the supreme merit of his concerted chamber music than as to anything else he wrote. Here even the most unsympathetic and antagonistic critics have been constrained to express their reluctant appreciation of such pieces as the sextets and the great Clarinet Quintet. For ourselves we are inclined to agree with Dr. Parry in holding that the freshness and poetry of his genius is most strikingly illustrated in his songs. "Brahms's songs," he says, "represent the most advanced development in respect to the perfect balance of the elements of art; and they present also endless phases of feeling and emotion, from light-hearted merriment and childlike innocent gaiety to a high pitch of passion. They are often dramatic in the same sense that Beethoven's music is dramatic, and portray the characters of various kinds of human beings with an amazing subtlety and power. Finally it is in his songs that Brahms shows the most easily recognisable examples of what people call beauty, and it often is genial beauty of the highest order." The foregoing remarks may be illustrated by reference to such splendid and divergent examples of his art as "Liebestreu" and "Verrath" for dramatic intensity, "Feldeinsamkeit" for idyllic charm, "Vergleichliches Ständchen" for coquettish merriment, and "O wüsst' ich doch den Weg zurück" for the tender passion of regret for "the days that are no more." His unaccompanied choral music, again, which is far less known than it deserves to be, is of extraordinary beauty, and for those who are in sympathy with Brahms's music we know of no more exquisite pleasure than that to be derived from singing in such pieces as "Vineta" or "Stand das Mädchen," or the splendid group of five-part songs (Op. 104). Of the fascination of the "Liebeslieder" and "Zigeunerlieder" it is not necessary to speak, but the noble motets entitled "Fest- und Gedenksprüche" deserve to be more often heard. From these the transition is easy to his works for chorus and orchestra, of which it must suffice to mention the "Schicksalslied" and the immortal *Requiem*, as the most conspicuous examples. These noble works exhibit in a most remarkable way that asceticism mingled with poetic mysticism which is so characteristic of Brahms's genius, and have, as a natural consequence, extorted their due meed of obloquy from critics whose praise is an insult. Turning to the domain of orchestral music, it is significant that Brahms's first symphony was not produced till November, 1876, or more than twenty years after Schumann

had urged him to attack this branch of composition, a notable proof of Brahms's slow and gradual progress. In Schumann's letter to Joachim he says: "He (Brahms) ought always to remember the beginning of Beethoven's symphonies and try to do something similar." The hint was surely not thrown away; nothing more truly Beethovenish has been written in the last seventy years than Brahms's four symphonies. The Fourth still remains a hard nut to crack, not for the "Pharisees" alone, but the others have all passed into the classical repertory of the concert-room. There remain his important compositions in which a solo instrument is combined with orchestra—the two remarkable Pianoforte Concertos, the Concerto for violin and violoncello, and the splendid Violin Concerto, all of them works in which Brahms's native virility of imagination is combined with astonishing mastery of technical resource and complexity of detail. Nor must we forget to mention the conspicuous triumphs he has achieved in the field of variation writing—whether for pianoforte or orchestra—a field in which only the greatest composers have succeeded. His extensive contributions to the literature of the pianoforte illustrate the uncompromising aspect of his genius perhaps more markedly than any of his compositions, and on this account have never attained any great popularity amongst *virtuosi*, unless we except the groups of short pieces recently published, in which the genial and poetic vein of his muse emerges with delightful effect.

The austere character of a good deal of Brahms's music, coupled with his strong objection to being lionized and interviewed, has given rise to a good deal of misconception as to his personality. Brahms never married, but he was neither a misogynist nor an anchorite. He disliked publicity, hated writing letters, and avoided functions. But though, like Schumann, he was not a society man, he was by no means unsociable. In the circle of his intimates, or, better still, in a *tête-à-tête*, he could be and often was extremely genial and entertaining. His gift for repartee was remarkable, and in the war of wits he was a ready and formidable antagonist. It has been incorrectly stated that he was a man of little culture outside his art. As a matter of fact, we have the best authority for saying that he not only had a choice library, but was well acquainted with the masterpieces of European literature. Apart from this, the care he exercised in the choice of words for his songs is enough to disprove such an assertion. He certainly showed a lack of discrimination in his selection of an English translator to his songs, but it is satisfactory to learn that this error is now being made good by the commission entrusted by Messrs. Simrock to Mr. Paul England. His attitude to England and the English, again, gave rise to a good deal of misinterpretation. But his refusal to accept

commissions to compose for festivals and societies was with him a matter of principle, and whatever may be thought of the tone of his historic letter to the Leeds Committee, the position of the writer is unassailable. Brahms had nothing of the courtier or the diplomatist about him. He abhorred publicity and dreaded a sea passage. But his brusquely *non possumus* attitude in regard to an English visit did not prevent him from maintaining cordial personal relations with many of his English admirers, and several young musicians from these shores met with marked kindness from him in Vienna. As regards the insinuation that he had secretly inspired attacks on Wagner, we are glad to see him absolutely acquitted of such conduct by that enthusiastic Wagnerolater, Mr. H. T. Finck. The insinuation arose from his personal friendship with Dr. Hanslick and Dr. Billroth, both uncompromising anti-Wagnerians. Brahms was incapable of any mean or underhanded action. He never indulged in newspaper controversy, but kept his views to himself. There is a story of a friend who met him after a performance of "Die Walküre" and asked him what he thought of it. Brahms replied: "We must all of us listen to Wagner with our own ears." If he did not sympathise with Wagner's methods, it is known that he recognised his genius, and testified his respect by sending a wreath to Venice on Wagner's death in 1883. The catholicity of his taste is sufficiently shown by his immense admiration for the genius of Strauss—in which he shared the views of Wagner and Von Bülow—on whose wife's fan he inscribed a few bars of the "Blue Danube" with the charming compliment "unfortunately, not by Johannes Brahms." We have left ourselves no space to touch upon his life-long friendship with Dr. Joachim, or on Hans von Bülow's devoted championship of his genius. Whatever may be the verdict of posterity as to the vitality of his compositions, the lesson of Brahms's life—in which consistent and unfaltering devotion to the highest aims was the dominant principle—can never fail to exert a stimulating influence on his successors. "The example of a noble man," so wrote Dr. Parry more than ten years ago of Brahms, and the witness remained true to the close of his life, "tends to make others noble, and the picture of a noble mind, such as is presented in his work, helps to raise others towards his level."

VICTORIAN MUSIC.

V.—CHURCH MUSIC.

IN touching upon the works and influence of living Church composers and those who have recently passed from amongst us, it is no part of my purpose to go farther than the general object of these papers requires. That object, as the reader must by this time know, is to

throw some light upon the condition and tendency of Church music during the six decades of the Queen's reign, and I deal with individuals only in the degree necessary for its attainment. A preliminary remark should take note of the fact that the Church music of the present day is in a special measure homogeneous. For this condition no claim of novelty will stand. In all ages a certain similarity has marked compositions for worship, the likeness being due partly to limited scope of subject and expression, partly to the general and uniform influence of tradition, operating under circumstances which give it almost irresistible force. Just now, however, this condition appears to be accentuated. It may even be said that there are no fundamental differences; only the variety that comes as a natural consequence from individual temperament and taste. Apart from what are, in this sense, merely personal characteristics, the Church music of the time now present offers a spectacle of well-nigh complete agreement as regards determining features and in respect of essential points. It appears to have settled down upon the lines prepared by former masters, who, as we have seen, tempered the austerity and scholasticism of a still earlier day with the sentiment and grace, the winning expression and subduing influence derived mainly from illustrious foreign sources.

It is, furthermore, curious to note the unanimity with which our composers keep themselves in touch with the older element, whence come dignity, solemnity, and a certain removedness, while reaching out towards the limits of the newer qualities. The apparent danger has all along been lest connection should be severed and dignity give way to less becoming, if more generally attractive prettinesses. No doubt individual cases of such decadence may be found, but, these apart, it is obvious that our composers recognise, first, what Church music must be, and, second, what it may be without deterioration. On the whole, then, we see a happy condition of things. Within the Church there is musical peace; all the storms are outside.

Among living veterans, links between the present and the immediate past, the organist of the Temple Church stands conspicuous. Dr. E. J. Hopkins can hardly be called a voluminous composer, but a crowd of works is not necessary to great influence, and there can be no question that the composer of "Let us now go even unto Bethlehem" is a distinct force. The reason appears to anyone who examines his music, which for directness of expression and purpose, and for solid strength combined with attractiveness of theme, deserves all the popularity it enjoys. The Service in F may, perhaps, be mentioned as representative in its admirable blend of the qualities mentioned above, and in its evidence of a composer full of resources, yet subordinating them all to a simple and

transparent purpose, which is as far removed as possible from considerations of merely individual display. The Temple organist is a safe guide to the younger generation of his fellow workers.

Sir John Stainer has written largely and the power he wields in shaping the ends of Church music is great. It has been said of him that he inclines somewhat overmuch to sentimentalism, and it is undoubtedly a fact that this composer can, when need arises, infuse into his music a full measure of languorous tenderness carried on the wings of pretty tune. Herein is the secret, perhaps, of his popularity among the masses of our congregations, and the power of so winning them is certainly not one to be despised, nor is it without capacity for highest uses. But the Sir John Stainer of "Lead, kindly Light," is scarcely he whom musicians generally respect and admire—scarcely he whom they recognise as worthy a place in the front rank of his order. The Stainer who will be best known to the historians of Church music is he to whom we owe the anthems, "O clap your hands," "The Morning Stars," and "I saw the Lord," the two Services in E flat and A respectively, and many another kindred composition. In most of these no doubt there are passages of pure sentimentality, the outcome of a nature quick to feel, and utterly honest in expression. But the general character of the works named indicates the composer as one of far bolder conception, larger utterance, higher aspiration, and more consummate musicianship. Taking them all as fairly represented by "I saw the Lord," I invite the reader to recognise in that anthem a work of the highest order. Laid out on a large scale for double choir, it shows the entire canvas filled with conceptions almost equal in breadth and grandeur to the vision of the Prophet. The bold and massive antiphony of the opening section, in which there is an ascending sequence ("Each one had six wings," &c.), that for simple majesty of effect stands unsurpassed; the impressive "Sanctus" to which this leads, and the yet more striking *Allegro*, "The posts of the door moved," &c., with its great climax—these things belong, in my opinion, to the highest manifestation of sacred art.

The more marked "modernity" of Dr. Martin, Sir John Stainer's successor at St. Paul's, may be found rather in expression than in idea. Often the thoughts of the two composers show a positive similarity—which, indeed, is not surprising—but they are put in by no means the same fashion. Dr. Martin draws more liberally upon the technical resources of his art; his utterances are strongly coloured; his devices are sometimes very bold; he uses the organ as for orchestral effects in accompaniment, and he does not shrink from presenting difficulties to the voices. This may come, in a measure, from association with a specially competent choir, since we know that

a workman with perfect tools is eager to get all he can out of them. But it may, in a far greater degree, be the composer's natural and, circumstances permitting, his inevitable mode of expression. That Dr. Martin can treat a sacred theme with impressive simplicity is shown by his Advent anthem, "The great day of the Lord is near"—a short work, but full of mingled solemnity and tender entreaty. It is a gem of concentrated expression, and in that respect a masterpiece. The pathetic passage on the words "Seek righteousness" must have gone with many a congregation to their homes. But this composer more fully appears in such works as the anthem "Whoso dwelleth under the shadow of the most High," the Magnificat in B flat, and the Communion Service in A. These examples are distinguished by an exuberance not often found even in the most modern effusions of the kind. It may be that Dr. Martin thus indicates what will, in time, be a common feature; but it must be said that nowhere does he permit liberty to degenerate into license. He keeps within due limits, though, some may think, he goes right up to the boundary and sometimes looks over it. Dr. Martin's influence will, no doubt, increase as time goes on, and will be found a stimulus to development, which, I trust, will be as wisely controlled as by himself.

Another worker on an ambitious scale is Sir Herbert Oakeley, who has made large contributions to our store of Church music, always labouring conscientiously, and with an apparent desire to extend the scope and elevate the character of sacred art. He has made successes which musicians appreciate, though it can hardly be said that his popularity and consequent influence are as yet great. That result may arrive in time, since close watchers of tendency in Church music observe a movement in favour of developments which will give to composers for the English Church as full an opportunity for extended treatment and large effects as that long enjoyed by their Roman Catholic brethren.

Sir Joseph Barnby may be bracketted with Sir John Stainer on the score of popularity and influence; perhaps, also, as regards method of working and character of work. In the music of both we find ample evidence of kindred sentiment, and an expression of feeling which sometimes inclines towards the effeminate. But both are, in a greater degree, musicians of strength. They can, on occasion, be tearful or languishing; and also, on occasion, hit with the hammer of Thor. Their popularity may arise, perhaps, from the weakness rather than the power, but the nobler quality is that which will finally determine their rank. The influence of Gounod upon Barnby is too obvious to escape note here, and it may also be mentioned, parenthetically, that the French master's sacred music has affected not Barnby only, but many others, who, however, have shown it less

plainly. Barnby was very frank and honest in his reflection of Gounod. Take, for example, the motet, "King all glorious," in which slow-moving harmonies upon a double pedal, melodies limited to a small compass, detached full chords in arpeggios, and continuous arpeggios as for the harp are entirely in the Gounod school. For my own part, I welcome this strain of French sacred music in our English amalgam. It would be easy—very easy—to have too much of its mannerisms, but, kept in their proper place, these make possible some excellent effects and furnish materials which no sensible composer can wholly ignore. At the same time Barnby, as an English Church composer, appears to fuller advantage in works like the Easter anthem, "As we have borne the image of the earthy," the Magnificat and Nunc dimittis in E flat, and, as to many parts of it, the Service in E. The Easter anthem is a most clever adaptation of the old closely-wrought, compressed, contrapuntal style to the modern spirit and, in some measure, to the modern feeling in harmony. Of equally solid character and value are the other works mentioned as examples. Barnby was eminently a composer of his day as regards advance. He was ever reaching out to the things that are before, but, thanks to his training and, perhaps, to the conservatism of the English nature, he never let go of the past. His music is to a large extent truly British in its character as a compromise.

The great popularity of a composer very recently lost to us (Dr. Garrett) renders needless a particular description of his style and method. No mystery hangs about the favour shown to his works, the manly straightforwardness of which, their strong simplicity, expressive themes, and impressive, yet almost effortless effects, afford sufficient explanation. The Church of the Victorian era boasts few composers of greater practical value—value, that is to say, which arises from power to reach and influence the common heart and mind, raising both to the elevation, not of emotion merely, but of all that constitutes an act of worship. Garrett's Services in F and D may be mentioned in this connection as adequately representative. If in these works the composer does not astonish, he often deeply impresses. Look, for instance, at the "Credo" of the Service in F, where there is a pedal point on the words, "And was crucified for us," &c., the ending of which ("He suffered and was buried") has an effect of utter desolation. The means are simple, but such things are usually so done, and the merit lies in using such means to such an end. In the Service in D the same passage is treated in another fashion, the basses (*rall. ad lib.*) alone singing "and was buried," dropping on the last word from the dominant (of A) to the tonic, which a thirty-two feet pedal doubles down, as it were, in the very depths of sound. The most jealous for the purity and strength of our Church music

may look with complacency upon the work of George M. Garrett.

I must pass over the admirable compositions of Henry Gadsby, J. Baptiste Calkin, Charles Harford Lloyd, J. Frederick Bridge, and others, simply for reasons of space and not at all because they are unsuggestive of remark. It may be said, however, that these composers bear out the observations made at the beginning of this paper upon the homogeneity of Church music in the present day. Each differs from the others, but all are loyal to the same dignified and beautiful ideal—to the union of solidity and grandeur with the graces that may properly serve religious art.

Mention must be made of composers who, though devoting their energies mainly to other forms, have done something for the music of the Church, and to that extent exercised an influence upon it. Arthur Sullivan spent his earliest years in a choir, and for some time held an appointment as organist. He is, therefore, to the manner trained, and it is not surprising, having regard to his special qualities, that his compositions for worship are as chaste as they are well adapted to their purpose. The anthem, "Who is like unto Thee," may be mentioned as exemplifying the best features of his style and taste in this department. It is as simple as Blake's "Songs of Innocence," and as consummate in its unobtrusive art. Conspicuous is the section, "Thou shalt bring them in," with the Bach-like pastoral accompaniment, suggesting a shepherd and his flock, and no less to be observed is the easy fugal opening of the final movement, leading to a massive *Coda* wherein the fugue theme figures above the solid harmonies of the lower voices. All is transparently obvious in this work. We see the composer making his effect, and know how he produces them, but are none the less moved as they fall gratefully on the ear. Professor Prout, Professor Stanford, and Dr. Hubert Parry have also given attention to Church music, and examples of their work are now before me. In all I find like qualities, diversified by the medium through which they are shown, and illustrative of the fact that the "songs of the sanctuary" in this country constitute a very definite form of art, distinctive as regards all other forms, but in itself consistent and marked by a union of attributes which musicians and the public alike find worthy of the loftiest conceivable purpose.

I can bring to an end these papers on the Church music of the Queen's reign in a spirit of entire complacency. The more I have looked into the subject the more it has appeared that this branch of the art in England is sound; wisely, because cautiously, progressive; anchored fast to worthy and time-tried traditions, yet at liberty to advance along well marked lines of development; and, above all, animated by a true and reverent spirit. Changes will come as time goes on, but if they

be made in the spirit of past progress we shall have nothing to fear, and our Church music will remain what it now is—a thing of which to be proud.

JOSEPH BENNETT.

FROM MY STUDY.

MUSIC AT THE QUEEN'S CORONATION.

I HAVE taken down the volume of the *Musical World* for 1838, and now beg the reader's company while I go through it in search of Coronation records; so that together we may form some idea of what was said and done anent the music which entered into the stately pageant of fifty-nine years ago.

Here is the first paragraph on the subject:

"Sir George Smart is to be conductor at the approaching festival, and Mr. J. B. Sale claims his seat at the organ, in virtue of his appointment as one of the organists at the Chapel Royal, St. James's. Both offices will, it is said, bring in considerable emolument."

The foregoing statement looks innocent enough, but there is trouble behind it, as will presently appear. Meanwhile, our attention is challenged by news of the organ which Mr. Sale claims to play:

"Messrs. Hill and Davison are to build the organ to be used at the approaching Coronation. The Abbey organ will be removed, and a large pedal organ, on the German scale, will be erected at the back of the orchestra, the keys being in front, at the distance of forty or fifty feet."

A second paragraph in the same issue of the *M.W.* gives further information:

"The Coronation organ becomes the perquisite of the organist, whoever that lucky personage may be, and its value has hitherto been commuted to a very handsome fine, paid from the Earl Marshal's office to the professor who presides at the instrument. It is yet in doubt whether Sir George Smart or J. B. Sale will be the fortunate individual."

The *M.W.* strongly suspects that Smart will strive to be organist and conductor in his own person, and takes an instant opportunity of protesting:

"Whoever may be organist ought not also to undertake the office of conductor; it is the union of duties which are quite opposed to each other, and when attempted bring both appointments into discredit."

On the other hand, the anticipated arrangement found support in the *Morning Chronicle*, and the *M.W.* did not fail to make a note thereof:

"A silly paragraph in the *Morning Chronicle*, written to puff Sir G. Smart in a character it is well known he ought never to appear in, lays down the position that he (Sir George) can 'play the organ and give the time to the band' simultaneously. Sir George can do no such thing, and, if the writer wishes to know why, we will give him our reasons."

The "reasons" in question duly appear in the form of a "leader," the writer urging the impossibility of combining, in a satisfactory manner, such varied duties as those of organist and conductor. He assumes that, in wishing to fill both offices, Sir George Smart is simply desirous of furthering his own material interests, and that, with a proper guarantee on that score, he would readily give up the organ to the Abbey organist, Mr. Turle. The *M.W.* continues:

"If, however, it should ultimately turn out that Sir George Smart might have secured to himself his fee, without insisting on the occupation of two incompatible situations, then let him look to it, for we give him fair warning. . . . Sir George may attempt, at the ensuing Coronation, to reconcile impossibilities, but the public and the members of the profession will not remain indifferent to an insult offered to their understanding, and a wound inflicted on their sense of moral justice."

The reader may be wondering why the Abbey organist did not preside at Messrs. Hill and Davison's instrument in virtue of his office, but it appears that the choir of the venerable building becomes, on the occasion of a Coronation, a Royal Chapel, in which it is the right and duty of one of the royal organists to officiate. Mr. Turle had no *locus standi* whatever.

Our chronicle now takes us back to the new organ:

"Messrs. Hill and Davison have completed the erection of a magnificent instrument in Westminster Abbey, to be used at the approaching Coronation. It is much larger than the one built for the Coronation of George IV. There are twenty ranks of pipes to each note on the manuals, which extend to C C, the eight-foot pipe, and six ranks to each pedal, which includes two octaves from C C C, the sixteen-foot pipe, to C, the four-feet. The compass of the manuals is the same as that adopted by the German organ-builders, and the pedal board runs throughout two octaves."

Presumably this instrument was ready for the rehearsal of the Coronation music, which took place in the Abbey, and is thus reported:

"The orchestra is large, and filled by an able and most efficient body of choralists and instrumental performers. There are seventy-two sopranos, sixty-four altos, sixty-eight tenors, and eighty-four basses; thirty-six violins, eighteen tenors [violas], twenty cellos and contra-basses, four flauti, eight oboes, six clarionetti, eight fagotti, six corni, three trombæ, three tromboni, one serpent, one ophicleide, and one pair of drums. . . . The whole of the music was rehearsed, and in the following manner: On the entrance of her Majesty into the choir, the anthem 'I was glad,' the composition of the late Mr. Attwood, is sung. At the recognition, after the general acclamation, 'God save the Queen' was performed by the State trumpeters,

who are placed in a high gallery over the large upper gallery at the east end of the choir. The next composition is the 'Sanctus,' by Sir George Smart. The hymn, 'Come, Holy Ghost,' succeeds, and then Handel's anthem 'Zadok the Priest' and Handel's second anthem 'The Queen shall rejoice.' After the benediction, Boyce's Te Deum in A follows, and, during the homage, the new anthem written for the occasion by Mr. Knyvett, the words taken from Psalm cxviii. At the close of the Communion Service, the 'Hallelujah' chorus is given, and, after the blessing, the overture to the Occasional Oratorio. As the orchestra includes the *élite* of the metropolis, it is unnecessary to say more than that there is every probability of the whole ceremony going off with great *éclat*."

The "Sanctus" of Sir G. Smart and Mr. Knyvett's anthem, being the only works specially written for the Coronation, they received a large measure of attention from the critics. Poor Knyvett was severely mauled. The *Times* placed his anthem on the level of mediocrity; the *Morning Post* held that it lacked symmetry and coherence; the *Atlas* saw nothing new in it, but liked the accompaniment, and the *Spectator*, after admitting that it sustained the composer's reputation, "if not the reputation of the English school," added:

"The musical part of the ceremony was a libel on the present state of the art in this country; for the Queen has had a composer thrust upon her who cannot compose. She had appointed Bishop, but the intrigues of another Bishop (Charles of London) and Sir George Smart procured the latter the situation, despite her Majesty's wish. It is the duty of the composer to the Queen to write an anthem for her Coronation—and it is an opportunity which any man competent to the task would eagerly have caught at—but the place heretofore held by Blow, Croft, Green, Boyce, and Attwood now, for the first time, degenerates into a sinecure, and England, in the presence of the representatives of every European sovereign, seems (not is) unable to offer the tribute which music in every other country presents to a new monarch."

This is hard upon Smart, and not entirely just. Both he and Knyvett were composers to the Queen, and when the knight left the heavier task to his colleague, himself taking the lighter, he may have acted prudently, considering how much his time was taken up with the ten thousand details of a great musical solemnity. Speaking for itself, the *M.W.* would not have Knyvett's anthem at any price, regarding it as "the work of an amateur unaccustomed to think through a long composition."

"We give Mr. Knyvett credit for the ability to weigh the voice parts of a short glee, and to avoid the consecutive octave or fifth, but beyond this he is only in the situation of an amateur. He has studied under no master;

collated no school; formed no style. What then, as composer to her Majesty, was he to do? . . . Mr. Knyvett has trusted to his fingers at the pianoforte, and to a tolerably good memory. The instant a glee-writer puts his fingers to the instrument to help his conception, or to find him an idea, he is lost. He no longer thinks vocally, but after the manner of a thorough-base player, a cathedral accompanist."

On this rock, according to the *M.W.*, Mr. Knyvett split, but he was not without a companion in misfortune. Turning to Smart's "Sanctus," the journal remarked:

"Sir George Smart, in the words of the *Spectator*, 'cannot compose.' From his 'Sanctus' and Response, he appears to have neither invention, memory, nor artistic skill, and how anyone, whether amateur or professor, can write without one at least of these attributes we are at a loss to conceive. . . . We blush for him and for the degradation of our great Protestant school of ecclesiastical music."

The same issue contains a descriptive and critical account of the Coronation music and its performers. Here we have amusing reading, and find, provided we credit what is said, an almost bewildering sense of mismanagement and muddle. The orchestra "held a number of persons, some of whom were misplaced, and others had no business there." To prove this the writer holds up a "terrible example":

"Mr. Harper, the flute player on the trumpet, with whom the military flourish, the fanfare, is a perfect abomination, because he always fails in it, was hoisted up to the other end of the Abbey, there to abide at the imminent risk of losing some part of his reputation, and with the certainty of having lost his Coronation uniform. On the other hand, Distin, who is really ignorant of the orchestral business, particularly the trumpet parts of Handel's choral music, was placed in the orchestra, and left, with Mr. Irwin, to stumble through the symphonies of the anthem 'The Queen shall rejoice.'"

Warming to his work, the critic goes on:

"There were eight oboe players, who were unanimous in a sturdy determination to play most villainously out of tune, and, in order that they might have a fair field, if not some little favour, the flutes were reduced to four, the clarinets to eight. The bassoons equalled the oboes; some of those gentlemen we never saw before, and even Mr. Hedgeley, the copyist, looked shy upon them, for we saw them at times without any music-book. Amongst the instrumentalists lower down were similar novelties, which the exigencies of the times no doubt gave rise to. One gentleman, we were told, had been diligently enquiring into the character and meaning of the *viola clef*, whilst another, having the advantage of knowing the clef but not possessing the instrument, had strung up a violin with the strings of a tenor.

After an ironical reference to the "family parties" which appeared on the orchestra, the *M.W.* continues:

"The arrangements of the music were such as might be expected. There was nobody (in power) who appeared to know what was and what was not a decent score, and consequently the most ludicrous absurdities were at times enacted. Mr. Tutton, one of the best writers for brass instruments in the metropolis, was condemned to take a share in the vilest arrangement of the national air that we think we ever heard, the work of Mr. Kramer. . . . 'God save the Queen,' scored for a small brass band as Mr. Tutton can score, would have reflected some credit upon Sir George Smart's arrangements, and perhaps secured the shout from the assembled thousands which, as its absence has been commented on, we take leave to observe may have arisen from the panic which no doubt seized every person of a nervous temperament at hearing the national song disguised in such Bartholomew Fair habiliments."

Sir George Smart, after all, acted as organist and conductor in one, with the result that, as a writer put it, there was no conductor. This elicited a letter to the *M.W.* from "Philo-Pedale," who said, *à propos* to the worthy knight's performance on the organ:

"Your advertising columns in this day's number give a glowing description of the 'awful' and sublime tones of the organ built by Davison and Hill for the Coronation. I must confess I heard but little of the instrument on the great day of ceremony, and shall be glad to know if the whole of it was actually in use at that time. I certainly never once recognised a pedal note."

To this the editor appended a remark: "Our correspondent would have heard an apparently very different instrument at the festival which followed the Coronation."

Another letter hints pretty broadly at the existence of downright corruption in the management. The writer says:

"Much indignation has been expressed by our brother professors at the engagements made of the Coronation band and chorus, and how such engagements should have been permitted seems a perfect enigma. Sir George Smart occupied the place of an able and more deserving organist (Mr. Turle), and hence there was virtually no conductor. Sir George Smart claims for these services the organ. I know not who made the engagements with the band and chorus; but that there were persons who could neither play nor sing is well known in all musical circles. . . . It is time a reform took place in the management of the State music—that *jobbing* in future be prohibited, or it may be but too truly avowed that the English are not a musical nation, and that they worship not God but Mammon."

It is to be presumed that the Earl Marshal's

department compounded Sir George Smart's claim to the Coronation organ. But another demand to the same effect was less in order. With a sharp eye for the "main chance" so curiously characteristic of the spiritually minded, the Abbey Chapter tried a little game on their own account. I read in the *M.W.*:

"The Dean and Chapter of Westminster Abbey have advanced a claim to the organ erected by Hill and Davison for the Coronation, and that portion of the orchestra which extends beyond the choir. The value is estimated at nearly £1,000. It appears that the choir of the church is the Royal Chapel during the day of the Coronation, but that, owing to the increased state of the band and chorus, the orchestra was extended into the nave, a portion of the building over which the Dean of the Chapel Royal has no control."

A subsequent paragraph shows that the Earl Marshal was as ready to compound with the parsons as with the organist:

"Government have redeemed this instrument [the organ] and that portion of the orchestra to which the Dean and Chapter of Westminster had laid claim, by paying them five hundred pounds as a compensation fee."

There is one more reference to the Coronation music in the *M.W.* (copied from the *Spectator*), and I give it as an appropriate comment upon the whole business:

"Music, as a trade, is here more successfully cultivated by the low-minded, ignorant, and selfish, than by such as have laboured to exalt the character of their art. By a trade, we mean a mere sordid, miserable, jobbing, mercenary traffic—a calling in which every dirty and dishonest practice is rife, and which is no more akin to what is noble, elevated, and refined in art than that of a paint-grinder to the occupation of a Michael Angelo. The most recent illustration of these remarks will be found in the musical (dis)arrangements at the Coronation. These music-mongers, by elbowing, intriguing, and thrusting themselves into situations of temporary prominence, are, unfortunately, regarded as musicians—which character they are entitled to in the same sense and degree that the bellman who cries his Christmas verses may claim that of a poet." X.

THE music of Brahms, like that of Bach and Schubert, found its way into England earlier than is generally supposed. Schumann's famous article on Brahms, entitled "Neue Bahnen," appeared in the *Neue Zeitschrift für Musik* of October 28, 1853, when his protégé was in his twenty-first year. The first publications of the young composer appeared at Leipzig in the following January. These included his first set of songs (Op. 3), of which the first (the dramatic "Liebestreu"), having the English title "Faithfulness," was re-published in London by Messrs. Ewer and Co. in November, 1854. (It is perhaps not altogether surprising to find in a "list of new music" that the name of the composer of the song is given as "Braham"!)

passionate song was reviewed in a manner more than usually severe by one of the two leading critics of the day, the late H. F. Chorley, who thus wrote: "The last-mentioned production, we conceive, might be kept in the archives of any Conservatory, to show the pupil what a song should not be. Gratuitous ugliness, uncouthness, difficulty and affectation have hardly ever been more firmly combined and in larger quantity. To add anything that could further displease or deceive the ear would puzzle the romanticist for whom Herr Brahms is too tame and conventional. Such romanticist, we doubt not, may be found in Germany—since it is only by following the ladder of Fame downwards towards chaos that we can conceive how and why Dr. Schumann has been considered by some as standing on a height. Those who have sojourned in the dark can discern colour where common eyes, used chiefly to daylight, cannot distinguish black from white." So much for Mr. Chorley, with his metaphorical sneer at Schumann. As a pleasant contrast to the foregoing anathema, the opinion of a leading critic of the present day on this identical song may be quoted: "Perhaps the most surprising thing in this first batch of compositions is . . . the powerful ballad 'Liebestreu.' . . . Surely no first-fruits of genius were ever more strikingly individual than these, or contained things of greater promise."

SHORTLY afterwards—the actual date is June 17, 1856—the late Madame Schumann gave her second Pianoforte Recital in England, when she included in her programme a "Sarabande and Gavotte (in the style of Bach)—Brahms." The other eminent critic of the day, no less antagonistic to any new composer than his journalistic comrade, dismissed Brahms in these terms: "The *Sarabande* of the 'new man,' Johannes Brahms, is extremely difficult, extremely uncouth, and not at all 'in the style of Bach.'" By the way, this "Sarabande and Gavotte (in the style of Bach)" does not seem to have been published. As might be expected, Mr. Manns was one of the first in this country to recognise the genius of Brahms. The "Grosse Serenade" in D (Op. 11), for orchestra, was first heard in England at the Crystal Palace Concert of April 25, 1863, but it scarcely attracted any notice. Only the last three movements were played, as the whole work was announced as being "too long for the occasion." The appreciative notice of Brahms in the programme-book of the concert, signed "A. M.," concluded thus: "This Serenade, though recently published [in 1860], was written some years back and exhibits, perhaps, less individuality than his later works, which are more independent of preceding composers. The movements are, however, very pleasing and will favourably introduce this new composer to the Crystal Palace audience."

A FEW days later, on May 5, 1863, the beautiful Sextet in B flat (Op. 18) was first performed in England at a Concert given by Messrs. Ewer and Co., the music publishers, who were the first to import Brahms's compositions. Four years afterwards, on February 25, 1867, the Sextet was added to the repertory of the Popular Concerts "at the express recommendation of Herr Joachim." The programme of that evening contained a reprint of a letter upon Brahms, signed "Groker Roore," which appeared in the *Musical World* of May 7, 1864, but with this addition: "Since then 'the hope of young Germany,' as some, 'Schumann's folly,' as others, call him, has composed and published a good deal more." "Schumann's folly"! We can only briefly refer to a few of the other first performances of Brahms's works which

helped to establish his reputation in England. On March 9, 1872, Miss Baglehole, then a student at the Royal Academy of Music and a pupil of Mr. W. H. Holmes, played the Pianoforte Concerto in D minor (Op. 15); and on March 21, 1874, the exquisitely beautiful "Song of Destiny" ("Shicksalslied"), for orchestra and chorus, was given and "repeated by special desire" a fortnight afterwards, both works being introduced at the Crystal Palace. The "German Requiem," which so greatly added to the fame of Brahms throughout Germany, was first performed by the Philharmonic Society, April 2, 1873, under the late Sir William Cusins. It should not be forgotten that Mr. Willem Coenen was one of the first to introduce Brahms's Chamber music at his various concerts given twenty or thirty years ago. He was also the fortunate recipient of a letter from the composer, thanking him for the practical proof of his interest in his music, and in which Brahms said: "I heartily wish that the [English] public may show the same sympathetic interest as you do."

BRAHMS'S known aversion to letter-writing is characteristically shown in the following incident, now first made public, and which at the same time furnishes an instance of the composer's geniality towards two of our countrymen. About twenty years ago an English music publisher, in an interview with Brahms, suggested to him the advantage of having his music issued in England simultaneously with its publication in Germany. Brahms declined the proposal on the ground that he would then have to write two letters instead of one each time a new work was issued! The place of meeting was at Hamburg, the birthplace of the composer, where he was temporarily sojourning. In order to show that there was "no animosity," Brahms was exceedingly cordial and friendly to the English publisher and his companion. He not only took them round to see all the sights of the city, but insisted upon paying every expense attending this "personally conducted" excursion.

THE interesting and novel Concert entitled "The Development of the Overture," recently given under Herr Felix Mottl's exhilarating conductorship, deserves more than passing notice. For convenience of reference we give the scheme in tabulated form:—

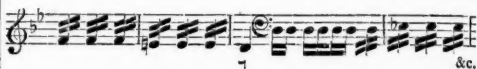
OVERTURE.	COMPOSER.	DATE.	AGED.
"Agrippina"	Handel	1708	23
"Iphigenia in Aulis"	Gluck	1773	59
"Magic Flute"	Mozart	1791	35
"Leonora" (No. 3)	Beethoven	1805	35
"Freischütz"	Weber	1820	34
		1830	21
"Hebrides"	Mendelssohn	{ revised 1832 }	
"King Lear"	Berlioz	1831	28
"Flying Dutchman"	Wagner	1841	28
"Tannhäuser"		1845	32
"Meistersinger"		1862	49

We have added the ages of the several composers when they wrote the specimen works that were performed, a comparison of which is not without interest. The period of time covered between the composition of the "Agrippina" and the "Meistersinger" overtures is practically 150 years. Two of the examples—the "Hebrides" and the "Flying Dutchman"—owed their inception to nature, and the sea for their inspirations.

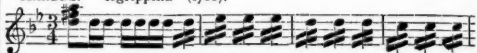
CONSIDERING the unique occasion, the programme-book of the Concert was singularly inadequate. In fact, it was made up of an English translation of

Wagner's essay "On the Overture," written in 1841, in which detailed reference is only made to two of the ten overtures performed. With the exception of a few dates, there was no historical information whatever. It would have been interesting if it had recorded that Handel was indebted to Mattheson, his rival, for the fugal subject in his "Agrippina" overture. We give the subject from Mattheson's "Porsenna," written in 1702, followed by that of Handel in his overture:—

MATTHESON. "Porsenna" (1702).



HANDEL. "Agrippina" (1708).



From this it appears that Handel began his "appropriations" at a very early period of his career. An interesting fact connected with the overture to the "Flying Dutchman" should, we think, have been noticed—viz., that Wagner received his first impressions for this graphic tone-picture on his way to London in 1839, when he was only twenty-six. Accompanied by his little wife and a huge Newfoundland dog, Wagner sailed from Pillau, a port on the Baltic, to London. The voyage lasted three and a half weeks, and was rich in disasters. "Three times," he records, "we suffered from the effects of heavy storms. The passage through the Narrows made a wondrous impression on my fancy. The legend of the 'Flying Dutchman' (he had read it in Heine's *Salon*) was confirmed by the sailors, and the circumstance gave it a distinct and characteristic colour in my mind."

It would be interesting to know upon what principle members of the Philharmonic Society are elected. The membership is limited to sixty, and as vacancies occur they are filled up from the ranks of the associates, who pay their entrance fees and annual subscriptions, while they have no voice in managing the affairs of the Society. Without in the least degree casting any reflections upon the merits of the younger musicians who enter the higher grade through the suffrages of the members themselves, it may reasonably be asked, why such veterans as Mr. Manns and Mr. Kellow Pye, as well as others we could mention, are allowed to remain as associates?

SOME correspondence has recently been going on in *Notes and Queries* relative to the year of birth and name of the late Sir Michael Costa. Fétis gives the natal year as 1806, while Pougin says 1807. Mr. W. H. Cummings, speaking with all the authority of documentary evidence, writes: "Mr. Michael Costa was elected a member of the Royal Society of Musicians of Great Britain in November, 1847, and signed the roll of membership on December 5 following. His signature is 'Michael Andrew Angus Costa.' From his nomination, and an affidavit

sworn at Bow Street Police Court, we learn that Michael was born at Naples on February 4, 1808." This information adds two little suspected names, both of a Scottish character, to the familiar "Michael," or "Michele," as he was doubtless baptised. Mr. Julian Marshall, who wrote the biographical notice in Grove's "Dictionary of Music and Musicians," says that Costa gave him "1810" as the year of his birth. The register of deaths at Somerset House confirms this, and also records "Michael" as being the only Christian name. As a further contribution to the history of the subject, we have before us a very amusing letter written by Costa to an intimate friend, in which the austere and autocratic conductor signs himself: "Your most humble and very obedient servant—MIKE!"

FACTS, RUMOURS, AND REMARKS.

THE REV. CHARLES SCOTT, M.A., has an interesting paper in the *Irish Ecclesiastical Gazette* on Irish church music. He there speaks of a plain song which is claimed as peculiar to Ireland. Jebb, in his "Choral Service," devotes some space to it; describing it as "sung in the cathedrals of Christ Church and St. Patrick's and in the chapel of Trinity College." Its use at Christ Church appears to have ceased through the influence of a "meddlesome old man" unnamed, but the Confession may still be heard, and has even crossed to England. Says Mr. Scott:—

The Confession was introduced into Leeds Parish Church by a Dublin man, and it is now known over the whole North of England, though few know its origin. I happened to be taking a service for an English Colony a few miles out of Rouen, and commenced to read the service, when, to my surprise, the congregation lustily sang out this harmonised Confession. I found that they were Lancashire and Yorkshire people, who worked in the neighbouring mills. It was a strange place in which to find the old Dublin Confession. This plain song presents many peculiar features, especially in the Litany. Indeed, the original plain song, in the tenor, is almost altogether lost. Though purists would regard this as a corruption, it is of great interest, and shows alterations unquestionably due to local influence. This makes it a local use, and, therefore, to be studied and cherished.

Some readers may be able to throw further light upon this matter.

THERE is trouble in All Saints' Church, Dieppe. The congregation having procured a new organ, the lady organist, commendably anxious to make the most of it, arranged to take some lessons from a French professor, who, as is not uncommon, belongs to the Roman Catholic Church. In her practice hours she was assisted at the bellows by a friend who also happens to be a Catholic. Will it be believed that the chaplain of All Saints' objected both to the teacher and the bellows-blower? He is said even to have "sternly vetoed" them. The result was that on the Sunday when it should first have been used, the new instrument remained silent, the organist, with some of the congregation, having betaken herself elsewhere. How is it that we hear so many strange stories of clerical intolerance and folly?

I TAKE the following enigmatic sentence from a London paper. It occurs in a notice of Bach's "Passion," as performed at Mr. Henschel's final concert. "For such a *fin-de-siècle* revival, of course, the original German words were out of the question, and even the brand-new translation which is understood to have been provided with a view to this

performance was altered by the soloists in many places." I have been asked the meaning of this deliverance, but could only refer the querist to its author.

MR. FITZROY STEWART, the gentleman who lately distinguished himself at a police court in defence of an organ-grinder, has further stated: "Small minorities consider themselves entitled, with their fads, to override the wishes of the majority." To him comes Mr. Wilson Noble and says: "You call those who object to noises a minority with fads. Even supposing we are in a minority—which I wholly deny—what has that to do with it? To the 'minority' the noises are an undoubted nuisance; to the 'majority' the absence of the noise cannot be considered a nuisance. Therefore, according to Mr. Stewart, a minority is to be annoyed because a majority does not object to what to them is no annoyance." The point is neatly put, but, perhaps, Mr. Stewart does not see the humour of it.

It is important to enlarge the vocabulary of musical criticism as much as possible, especially at a time when it is itself being criticised, and I lose no opportunity of gathering fresh expressions likely to be of use. I have a number of "finds" now before me, and hasten to give my colleagues a share in the advantages they may bring. Here is one: "The notes of the vocalist, slender and flute-like, pencilled off with consummate art in the refrain to the lightest shade of sound, thinner, clearer, further going, but audible throughout the great hall to the last vibration." Another: "Mr. (So-and-So) sang with all his fine sonorosity." A third: Mr. Somebody's song "is in the facile vein of the robustly sentimental." A fourth: Madame Chose "capitulated to the insurgent admiration of the populace," which means, in ordinary English, that she granted an encore. I find other gems in the same collection. Miss A. "had to return to the keys." The orchestra played a symphony with "fortunate intention." "When the lovely snatches of romance glided recurrently into the theme, the audience had perfect moments," &c., &c.

FROM another source I have received further examples by which to profit. Here is a short string of them: "The artistes at once appealed for a testimony of their collective abilities by opening the programme with," &c. "The instrumentalists were, however, faulty in their treatment of light and shade—much of it being too coarse and heavy—and in the subdued passages it became an exertion to hear the strings at all." "The quality of the music was full, the treatment accurate and free, and the expression well defined. Indeed, it seemed to awaken a desire to hear more items of this kind." "Mr. X.'s treatment was masterly as to bowing and fingering, but not always successful in phrasing, and in the former work particularly something cold and out of tune."

I HAVE heard more than a few epithets applied to Mendelssohn's Wedding March, but the strangest of all occurs in a Ceylon paper. "On Thursday morning last the marriage was solemnised by Mr. — and Miss —. The bride was conducted up the aisle by her brother, while the organ pealed forth the titivating strains of Mendelssohn's Wedding March." "Titivating" is none the less good because, in this connection, some of us may not be quite clear as to its meaning.

DR. HENRY SMITH, writing in a Torquay journal, presents musicians with much food for thought. It might be imprudent to pass on the provender all at once, and I select only a few mouthfuls. "A pure note," says Dr. Smith, "consists of a definite number of vibrations. When the correct number of vibrations is given the musical ear at once recognises that the note is perfect. If more or fewer vibrations are given the note is not perfect and it is displeasing." Again: "The human voice is the natural means for producing sounds. The nearer an instrumental sound imitates the human voice the more perfect it is considered to be. The aim of the instrument maker is to produce sounds equal in quality to the human organism." Again, speaking of instruments: "Next to the violin is the harp. The fingers touch the strings and cause them to vibrate and almost respond perfectly to the operator's feelings. This is the case with all stringed instruments, hence the delight of the true musician with the violin or harp." Again: "The piano is a machine for producing musical sounds, and is an instrument which every true lover of music should avoid, inasmuch as it is impossible to produce upon it the effect desired by the true musician, that is, the same effect that can be produced on the violin or harp." Again: "When the 'Hymn of Praise' was given, as I once heard it, by 3,000 people, unaccompanied by instrumental music, then," &c. Here, perhaps, I had better stop.

JOSEPH BENNETT.

CHURCH NEWS.

So old and well-received an axiom as that which tells us "Music is the handmaid of religion," needs no repetition; but it comes to mind when we count the world's musical losses of the past month. Two men have departed of distinct character and gifts, but having at least in common a full measure of that power for good—artistic earnestness. Both have in different ways added much to the treasures of sacred art. Their work adds to previously existing evidence of the near connection between religion and the most spiritual of the arts. It is indeed noteworthy that musicians, both as composers and performers, labour perhaps more extensively and directly than the workers in any other department of intellectual life in the interests of sacred art.

Johannes Brahms, unrivalled as a maker of abstract music in the latter half of this century, and George Mursell Garrett, from a child a Church musician, stood too far apart in their artistic aims, means, methods, and opportunities to be compared in any given direction; and in the case of men who have completed their labours, perhaps thoughts of contemporary association are better than studied comparisons.

To those who ask, Is England really a musical nation? one emphatic answer might well be this, in no country is the music of Bach more earnestly studied and fully appreciated, than in Great Britain. The St. Matthew and St. John Passion Music claim a large measure of public attention, and in no cathedral or church is the former setting heard under more impressive conditions and listened to more earnestly than in St. Paul's Cathedral. The rendering on the 13th ult. was one characterised by remarkable care as regards the solo work, and the difficult choruses were almost invariably given with marked success. Dr. Martin, whose responsibilities as organist of the Cathedral it would be interesting to compare with the comparatively light duties of the holder of his office sixty years ago, directed the music with his customary tact and ability. Mr. Macpherson played as voluntaries a movement from

Rheinberger's Sonata in C minor and the last movement from Tschaiikowsky's Pathetic Symphony; in the last case not only displaying the organ in its now widely accepted position as the greatest medium of adaptation from the orchestral score, but illustrating the justifiable habit of regarding serious instrumental music, untrammelled by secular associations, as available for church use.

On Thursday in Passion week, according to the re-adoption of the old name for the fifth week in Lent, Mr. Lee Williams's expressive and musicianly work, "The Last Night at Bethany," was given at St. Saviour's Collegiate Church. In all directions, indeed, evidence will be found of the increasing recognition of the value of the Church Oratorio as an eloquent form of musical sermon. At St. Anne's, Soho, Marylebone Parish Church, St. James's, Paddington, and, for that matter, at many of our Cathedrals and at a large number of our principal Parish Churches, the two most valued settings of the "Passion Music" by Bach, and other works suitable to the solemn season preceding Easter, have been given, apart from appropriate music used in the course of the ordinary services.

The Passiontide music at St. Andrew's, Wells Street, under the able control of Mr. F. A. W. Docker, included Schütz's "Seven last Words from the Cross," to be heard only in this church, we believe. Selections from Spohr's neglected "Calvary" were also given. At Leeds Parish Church Bach's "St. Matthew" Passion Music and Dvorák's "Stabat Mater," the latter accompanied by the Leeds Permanent Orchestra, have been given under Mr. Benton's excellent guidance. The union of a local orchestra with a local choral force for Church duty is an arrangement worthy of all praise.

Notable performances with orchestra of Bach's "St. Matthew" Passion music were given in St. Mary's Cathedral, Edinburgh, on the 9th ult., under the direction of Mr. Collison, and in Glasgow Cathedral, on the 15th ult., under the direction of Mr. Joseph Bradley. A new oratorio, apparently specially adapted for church use, was performed at Eastry Church on the 8th ult. This work, from the pen of the Rev. C. Dudley Lampen, has a title which explains itself, "Christus Rex." Performances have been given of Gounod's "Redemption" in the Pro-Cathedral, Liverpool, and at St. Paul's, Edinburgh. This work continues to grow in favour with the oratorio admirers of this country, and it is heard in church with great frequency. Of a very widely extended popularity is also Stainer's "Crucifixion." Reports are to hand of its effective rendering in many churches during the past season, including a performance at the Cathedral of Halifax (Nova Scotia), under the direction and with the organ accompaniment of Mr. Frank Gatward.

In the Churches of the Roman Communion, the ancient prototype of the sublime settings by Bach, the Passion Music by Vittoria, has been in general use here and abroad, and the touching "Impropria" of the Good Friday morning service has again moved the hearts of thousands of worshippers. The settings of the Passion narratives by Vittoria and the little-used setting by Suriano consist of harmonised sentences corresponding with the oratorio chorus and interposed with the very ancient Plain Song intoned passages based upon the "Cantus Passionis." Judging from the early musical treatment of the greatest event of the world's history, both in service music and in the ancient miracle plays in this and other countries, it would appear that the development of the Passion Music has been the greatest factor in the growth of the oratorio. The music of the "Impropria" by Palestrina has undergone a good

many variations from the original text and has been imitated by several other composers. There are some interesting settings of the Antiphons preceding Mass on Palm Sunday, and having reference to the procession into Jerusalem. One modern setting of a simple and effective character has even been attributed to Schubert, but no satisfactory authority has been deduced for such a statement.

In dealing with Latin Church music, it should be noted that Mendelssohn's "Lauda Sion" and Gounod's "Gallia," among other works, have recently been heard at the Oratory, Brompton, under advantageous circumstances. In the same great church, on Good Friday evening, a very striking setting of the "Stabat Mater" was given, which is here exclusively in use at the Oratory. The composer of this setting of the ancient hymn, L. R. Ermel, once a musical student of distinction in France, gained the first prize given by the Queen of Belgium at a competition in Ghent in 1840, for the best composition for voices and orchestra set to the "Stabat Mater." This work was introduced at the Brompton Oratory by the late Thomas Wingham, who enjoyed an artistic reputation in Belgium. It is a composition somewhat Italian in line of thought, but in all respects very musicianly, often of marked originality, and always effectively placed before the listener. No better representation of this interesting MS. work would be possible than that given at the Brompton Oratory, under the guidance of the painstaking and enthusiastic choirmaster, Mr. A. Barclay Jones, Thomas Wingham's successor, and with so talented an organist as Mr. E. d'Evry at the keyboard. On Easter-Day orchestral accompaniments were effectively in evidence at this, the finest of the London Roman Catholic churches.

To turn back, mention must be made of the quaint service, including the presentation of the Queen's Maundy gifts, at Westminster Abbey, on the 15th ult. An effective new anthem from the ever-ready and practised pen of Professor Bridge, the organist, was heard for the first time. The Church Orchestral Society did duty on Easter-Day at St. John's, Wilton Place, Mr. A. J. Eyre's admirably-written Communion Service in E flat being an important feature of the morning Service. In the absence of Dr. Huntley, Mr. Percy Sharman was the director of the orchestra.

A careful reading of Sir John Stainer's very useful and effective musical meditation on "The Crucifixion," at the Second Congregational Church, Holyoke, Mass., is noted from America, the musical director being the organist, Mr. W. C. Hammond. Although Mr. Moody has recently complained of the American churches not being sufficiently used for public services, it is evident substantial progress in the way of musical services and church organ recitals is being made on the other side of the Atlantic. Mr. Moody's complaint is, that whereas in America one "cannot get into many of the churches with a crowbar," albeit not the agent good people would surely desire to make use of as the means of getting into church, in the great cathedrals and churches in England "there is something going on every night and two or three times a day." Mr. Moody will not have very long to wait, apparently, before he finds the American churches constantly opened; and he will possibly note that the power of sacred art in connection with public worship is claiming more and more the attention and guiding the action of church authorities in the States.

Not without interest at this season, and generally in connection with the more serious forms of Church music, is a recent complaint in the columns of the *Gazzetta Musicale*, published at Milan, that the traditions of the Palestrina school are disappearing if not

lost. This statement agrees with what has been recently asserted in these columns. It is high time, indeed, the study of the history of the musical art should bear more practical fruits, and the traditions of great musical epochs should receive careful and practical attention.

The "Victoria Book of Hymns," musically edited by Dr. J. Varley Roberts and the Rev. W. H. Draper, contains such musicianly contributions as we have now a right to expect in this country. Similarly, "Twelve Hymns, with Tunes, in commemoration of the Queen's long reign," are well worthy of the great event close at hand. The *pièce d'occasion* is proverbially difficult to write. Idiom and association form distinct powers of production; though there is a still nobler faculty of inspiration soaring above current lines of thought; but idiomatic thought should be present in tunes intended for prompt, hearty congregational use. The writers of the words in these two patriotic issues from different publishers just referred to, and the eminent composers of the tunes, have, however, displayed in their work in connection with the public worship aspect of a great epoch, singular earnestness, and have supplied much that is eloquent both in art and in patriotism.

ORGAN NEWS.

EVERY attempt to combine such imposing forces as the modern orchestra and concert-room organ must be regarded with interest. The Symphony in D minor by M. Guilmant, best known in its solo sonata form; the Concertos, to name them in the order of production, by Professor Prout, Mr. H. Gadsby, and Dr. C. Harford Lloyd, with the Symphony including parts for both organ and pianoforte by Dr. Saint-Saëns, and the "Fantasie Dialoguée" by M. Boëlmann, are among the comparatively few modern works of the kind one can readily call to mind. The last-named work was only recently heard for the first time in England at the Lamoureux Concerts, with the composer at the keyboard. With many good points, the "Fantasie" illustrated some of the difficulties as well as suggested some of the possibilities of a combination of the two greatest musical powers. The most striking point, the resonant climax, imposing as it was, contained a lesson, rather than expressed a success, regarding the extreme rarity of the successful union of the full power of a large organ with the modern orchestra. The chief difficulty in effecting this union may be said to lie in the conflicting conditions of the two great tone atmospheres. The artificial harmonics of the organ come too much into collision with the pervading natural harmonics so extensively created in the orchestra. Then there is the rigid tuning of the unbending organ sounds struggling with the elastic temperament of the orchestra. Besides these main points of sound-producing divergence, there must be added the cold, inexpressive tone of the imitative organ registers when heard in conjunction with the real instruments in the hands of living players producing sounds in single notes under direct personal effort; and in this same connection, it should also be noted, the mass of organ tones lack the very direct attack and individual control which goes so much to make the force and expression of orchestral effects. In truth, as far as the combination of the organ and orchestra usually tends to make sympathetic, effective music, it must be allowed the deep pedal notes producing sounds, beyond the power of single-toned instruments governed only by fingers or brought into existence by the power of human lungs, form the most striking organic tone-independence. Then of the harmonies

produced from the manuals of the organ, the eight and four-feet flue stops are by far the most satisfactory tone-mediums to be heard in harmonic conjunction with the orchestra.

A more than usually careful study of the resources of both organic and orchestral effects seems needed on the part of both composers and organ-players, in order to develop what may ultimately be a truly sublime symphonic combination, the union of the two giants of the world of instrumental music. Modern composers have fully realised the difficulties of the combination of organ and orchestra, even though it cannot be said modern art has yet fully succeeded in largely utilising the powers of the complete concert organ in union with the orchestra of our day.

The excellent new organ built for Holy Trinity Church, Tulse Hill, by Messrs. Norman and Beard, has been opened by the able organist, Dr. H. Walsley Little, and additional recitals by such other eminent organists as Mr. W. S. Hoyte and Mr. A. Hollins have been arranged. It is satisfactory to note that the instrument has been tuned to the normal diapason—a pitch nowhere more appropriately adopted than in the case of the church organ. A new organ, built by Messrs. Wadsworth, of Manchester, has also been opened by the talented organist, Miss McKnight, at King William's College, Isle of Man.

Mr. T. R. Rutherford, of North Berwick, gave a recital at the Warwick Road Congregational Chapel, Coventry, on March 28. The programme consisted chiefly of selections from Schubert's instrumental works, and included Wagner's "Meister-singer" overture. This work, chiefly known to organ players by the skilful arrangement of the late Dr. W. J. Westbrook, finds marked favour at present as a recital piece, even though the elaborate scoring cannot receive any adequate treatment on the organ keyboard. At the opening of the fine organ built by Messrs. J. W. Walker and Sons, of London, for St. Mary's Collegiate Church, Port Elizabeth, Mr. Roger Ascham gave an interesting recital. The music included a novelty, a Scherzo in D minor on a pedal bass by a composer named Petterson. Bach and Mendelssohn were represented; English organ music found a place in compositions by Dr. Hopkins and Mr. E. H. Lemare, and Lemmens's "Fanfare," once more popular than it is now, was also included in the programme.

One of the most satisfactory signs of judicious advancement in a goodly number of recent organ specifications is the appearance of the 32-feet double diapason in pedal organ schemes. From an acoustical point of view this stop has long been wanted in all large instruments having 16-feet stops on at least two of the manual organs. Naturally the questions of space and expense are present in this connection. However, a good organ should have ample space, and should be complete by an addition which, in proportion to effect, is by no means expensive. When want of space does not admit of the presence of the longest pipes of the open 32-feet register, then a sub-bass of the same pitch is a valuable substitute. This stop is more effective than the pedal quint stop, used with 16-feet stops to produce sounds of 32-feet octave, as "combination tones"; especially when made with pipes of the right "scale" and "voiced" with due care, in view of minimising the tendency of stopped pipes to produce the twelfth above their nominal pitch. One is glad to note that the pedal "quint" has ceased to retain a full measure of the favour of organists and organ-builders. Undoubtedly our larger instruments are gaining greatly in depth and richness of tone by means of more developed pedal organs.

Mr. John Hopkins, for many years organist of

Rochester Cathedral, was presented with a testimonial, in the form of an illuminated address and a purse, on his seventy-fifth birthday.

We hear with much regret that Dr. John Naylor has, owing to ill-health, been obliged to resign the post of organist at York Minster.

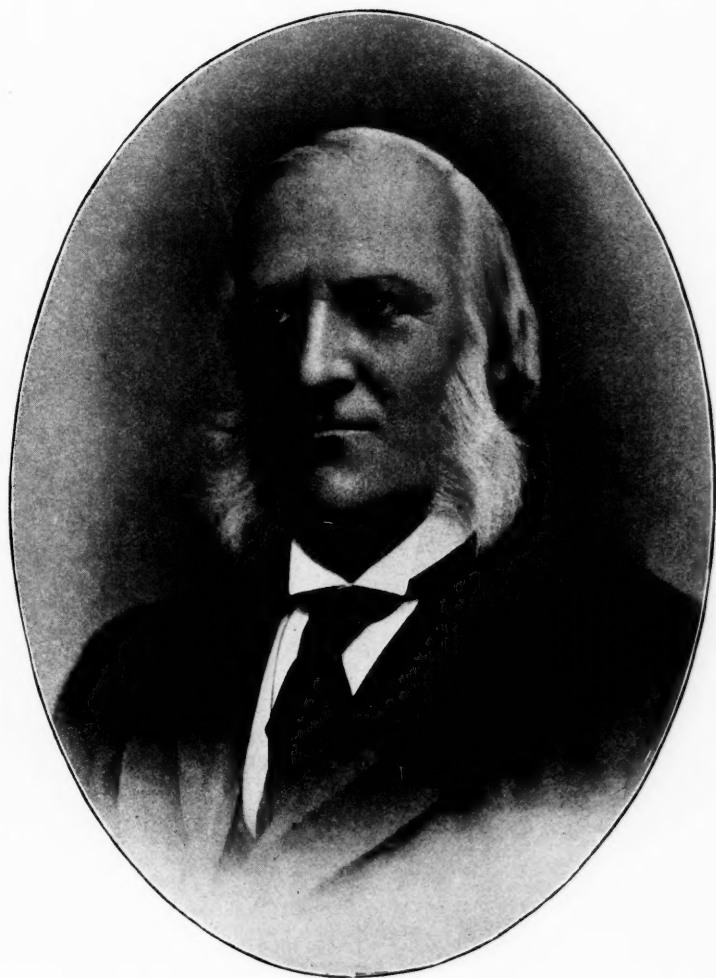
GEORGE MURSELL GARRETT.

IN the many cathedrals and churches where "Garrett in D" and "Garrett in F" are favourites, the news that their gifted composer had closed his earthly career would come with sincere and deep regret—a regret which finds a true echo in these columns. George Mursell Garrett was cathedral bred and born. He first saw the light at Winchester, on June 8, 1834, where his father was one of the Cathedral lay-clerks and master of the choir school. As a boy of ten he became a chorister of New College, Oxford, of which the then organist was Dr. Stephen Elvey. In those pre-Stainer Oxford days the boys had no grounding in music. They sang by ear, and young Garrett never had a lesson in pianoforte or harmony during his choristership. After three years at Oxford, and owing to an attack of glandular swelling, the young chorister returned to Winchester. He was first articled to Mr. B. Long, the permanent deputy of old and disabled Dr. Chard, organist of Winchester Cathedral. In 1849, on Chard's death, Samuel Sebastian Wesley came to Winchester from Leeds, and Garrett's articles were transferred to the new organist. Many were the funny stories that Dr. Garrett could tell of Wesley's eccentricities, sayings, and doings. One specimen must suffice. During a performance of his (Wesley's) fine anthem "Ascribe unto the Lord," the basses sang their recitative, "Noses have they and smell not," in a vulgar, nasal tone, when Wesley remarked, in his most sarcastic manner: "No, they keep *their* noses to sing through." At the age of sixteen young Garrett was organist of one of the parish churches at Winchester, in addition to his cathedral work; at that time he often used to play at six services on a Sunday.

In 1854 there came to Garrett, through Dr. Walsmisley, the Cambridge Professor of Music, an offer of the organistship of Madras Cathedral. As it was a good appointment the Winchester youth accepted it, but after two years' experience of the Indian climate, he returned to England. He very soon obtained the appointment of organist of St. John's, Cambridge, to which he was elected without competition in 1857, and the duties of which he discharged with conspicuous ability almost up to the time of his death. Dr. Garrett graduated Mus. Bac. in 1857 and Mus. Doc. ten years later, both degrees being taken at Cambridge under Sterndale Bennett's professorship. In 1873 he was elected organist to the University of Cambridge, in succession to Dr. John Larkin Hopkins; and in 1878 he had the rare distinction, for a musician who did not fill a professorial chair, of receiving the degree of M.A., *propter merita*, which made him a member of the Senate. Dr. Garrett had a large experience in examination work. Since Sterndale Bennett's death, in 1875, he has set the papers and examined for music in the Cambridge Senior and Junior Locals. He also examined for Durham University, and frequently for the Royal College of Organists, before whom he gave a valuable series of lectures on Counterpoint two years ago, which have since been published.

The news that Dr. Garrett had come to London to undergo a serious operation gave rise to much sympathy and anxiety on the part of those who knew his sterling worth and high character. A testimonial in acknowledgment of his valued services to the cause of church music was actively promulgated. But, alas! Dr. Garrett never received the tangible result of this effort, though he was probably aware of the many practical tokens of regard and esteem which it called forth. He returned to Cambridge, but only to die. He drew his last breath at his home, Park Side, on the evening of the 8th ult.

Dr. Garrett was essentially a church composer. A glance at the catalogue of Messrs. Novello will show his activity in that department. Services, anthems, and



GEORGE MURSELL GARRETT.

BORN, WINCHESTER, 1834. DIED, CAMBRIDGE, 1897.

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chants are to be found there in goodly number and of excellent quality. Moreover, his music has attained a deservedly widespread popularity, not only by reason of its melodic charm, but because Garrett worthily maintained the best traditions of the old English church composers, who wrote for voices, which they treated as such, instead of making them serve the duty of mere accompaniments to what in some modern church compositions is more often in the nature of an organ voluntary. His larger works comprised the oratorio "The Shunammite" (performed at the Hereford Festival of 1882), "The Two Advents," and his popular Harvest Cantata. Three of his organ pieces are contained in Novello's "Original Compositions for the Organ," and mention must also be made of his songs and part-songs. It was very appropriate that Dr. Garrett should have been asked to edit the organ music of his distinguished master, Dr. S. S. Wesley, a duty which he most ably and sympathetically discharged. His conscientious views on editing will be found in the preface he wrote to a new edition of Wesley's noble Service in E, which was one of the last occupations of the busy brain which is now for ever at rest.

We are much indebted to one of Dr. Garrett's old pupils, the Rev. Canon F. A. J. Hervey, Rector of Sandringham and Chaplain to the Queen, for kindly contributing the following personal recollections of the departed musician. Canon Hervey writes: "My acquaintance with Dr. Garrett began in 1866, when, as an undergraduate at Trinity College, Cambridge, I took lessons from him in counterpoint and organ playing. Our relations as master and pupil soon developed into an intimate friendship, which lasted unabated till his death. At the time when I first knew him there was a certain 'stand-offishness' about him towards others which I could never quite understand, but which, however, he never showed to myself. He was somewhat sarcastic too, and had a keen and never failing sense of humour, which now and then may have added a sting to some of his sharp sayings. I once heard a young minor canon complain to him of his having to chant the Litany with a lay clerk, both kneeling at the same desk. 'It's like harnessing a horse and a donkey together,' he petulantly exclaimed. 'Which is which?' blandly and very quietly asked Garrett. But any angularity that may have been noticeable in him twenty or thirty years ago, almost, if not entirely, disappeared as he advanced in life; while the true kindness of heart and the geniality of temperament, which was always underlying, though never concealed by, such superficial tricks of speech and manner as those to which I have referred, shone out more and more conspicuously every year till he was taken from us. As a teacher he was remarkably efficient and conscientious. Giving a lesson was to him an important and most serious duty. He would explain a knotty problem in counterpoint in simple, colloquial, perspicuous language, putting it so clearly and so forcibly before one that there could be no doubt about it. Dr. Garrett was a very agreeable and amusing companion, especially when one got him on the subject of his early Winchester days and his old master, Dr. S. S. Wesley. He was a hospitable and genial host and a staunch and warm friend. His old pupils and many others deplore the sad loss which creates an irreparable gap in their midst."

The funeral of Dr. Garrett took place on the 14th ult. The service at St. John's College, where for so many years he had officiated as organist, was attended by a large and representative congregation. The anthem was S. S. Wesley's "Blessed be the God and Father," sung by the combined choirs of St. John's and Trinity Colleges. Dr. Mann, Organist of King's, played the Dead March in "Saul" as the cortège left the Chapel for Mill Road Cemetery, where the interment took place. The portrait of Dr. Garrett (which appears as an "extra supplement" to this issue) is from a photograph by Mr. R. H. Lord, Market Street, Cambridge.

THE ROYAL CHORAL SOCIETY.

SPOHR'S "Last Judgment" and Dr. Hubert Parry's "Job" were sung on March 25 by the Royal Choral Society, at the Albert Hall. The former was conducted by Dr. Bridge, who secured an excellent performance of

Spoher's suave and richly harmonised strains. The soloists were Miss Esther Palliser, Madame Emily Himing, Mr. Iver McKay, and Mr. Daniel Price, all of whom discharged their respective duties in an effective manner. A very fine rendering was given of "Job," under the direction of the composer, the choristers entering into the spirit of the work with the utmost sympathy and singing the fine series of plague choruses and other choral portions with magnificent unanimity of expression and attack. Mr. Henschel was the exponent of the part of Job, which he interpreted with his customary intelligence and keen dramatic perception. Mr. McKay and Mr. Price were again satisfactory soloists, and the part of the Shepherd Boy was rendered with notable skill and charm by Miss Hilda Foster, a pupil of the Royal College of Music.

On Good Friday the customary performance of "The Messiah" took place, the soloists being Miss Esther Palliser, Madame Belle Cole, Mr. Lloyd Chandos, and Mr. Santley. The choristers sang the familiar music with their usual precision and intelligence, and the orchestral portion was efficiently rendered, Mr. Balfour presiding with his usual skill at the organ. Professor Bridge conducted.

QUEEN'S HALL CHORAL SOCIETY.

No better performance of "The Redemption" has been given in London of late years than that by this Society on the 16th ult. (Good Friday). Everything favoured Gounod's popular sacred work being heard to advantage, for whilst the chorallists were evidently pleased with the task before them, efficiency in other departments was secured and a large audience was as deeply moved as ever by the beautiful melodies and devotional expression with which the score is so plentifully studded. "The Redemption" has now too firm a hold on the public to be easily shaken, and the interpretation on this occasion was much more calculated to win than to estrange friends. Mr. Randegger, under whose direction the choir has so vastly increased its prestige, must have been proud both of his chorallists and instrumentalists. His baton invariably controlled energy, which otherwise might have exceeded discretion; but Mr. Randegger is too experienced a conductor to unduly check the enthusiasm that is among the most hopeful characteristics of his vocal host. The chorus "For us the Christ," ending the first part, the dramatic scenes, and the imposing Ascension chorus "Unfold, ye portals everlasting," were in particular very finely sung, and their reception left no doubt of the undiminished favour with which the trilogy is regarded by the cultured section of the community. The two Narrators had competent representatives in Mr. Iver McKay (to whose voice the music is perfectly suited) and in Mr. Lempière Pringle. Of Mr. Andrew Black's rendering of the tender music of the *Saviour* there is no need to add to what has often previously been said. He sings the music as though he liked it, for which there is the most legitimate reason; but is careful not to let sentiment in such matters go too far. The lady principals in this successful performance were Madame Marie Duma, Miss Margaret Hoare, and Miss Hilda Wilson, each equal to far more taxing, if not correspondingly thankful, labour.

PHILHARMONIC SOCIETY.

DVORÁK'S first published symphony (in D, Op. 60), which formed the *pièce de résistance* of the second concert at the Queen's Hall, on the 7th ult., must have been a novelty to many in the audience. It had not been heard in London for a good many years, though in the eighties it used to be a prime favourite at the Covent Garden Promenade concerts, conducted by the late Gwilym Crowe. At that time its wealth of fresh and fascinating ideas, splendid orchestration, striking rhythms, and exhilarating spirit raised hopes for the future of the symphonist Dvorák, which his subsequent contributions to the highest department of purely orchestral music have but partly justified. For, though they contain single movements reaching a higher level than anything to be found in his "No. 1" (we need but refer to the delicious *Allegro grazioso*

in his fourth and the wonderfully poetic *Largo* in the "American" symphonies), it can hardly be asserted that, on the whole, they show that advance in elevation and epic grandeur which the composer's riper years and experience should have led us to expect. While we are referring to Dvorák's first, fourth, and fifth symphonies, may we enquire what has become of Nos. 2 and 3, especially the former, in D minor, a fine work which was composed expressly for the Philharmonic Society, and performed under the composer's direction at the concert of April 22, 1885, but *never since*? To return to the concert under notice, the performance, conducted by Sir Alexander C. Mackenzie, though somewhat lacking in refinement, especially in the *Adagio*, was spirited and vigorous, while the tone produced by the orchestra was superb. Mr. Frederick Cliffe's melodious and effective Violin Concerto, originally produced at the last Norwich Festival; was finely played by Mr. Tivadar Nachéz. It improves greatly on acquaintance, and is well worthy of the composer of the admirable C minor Symphony (Op. 1), which was received with genuine enthusiasm by public and press alike when it was produced at the Crystal Palace on Easter Eve eight years ago, but is never performed now, presumably because it is English! Mr. Edward Lloyd sang the Prelied from Wagner's "Meistersinger" and "Come, Margarita, come," from Sir Arthur Sullivan's "Martyr of Antioch." He was in splendid voice. Mendelssohn's ever-fresh "Hebrides" and Schubert's "Rosamunde" overtures completed the programme, which was preceded by the Dead March in "Saul," in honour of Johannes Brahms.

THE BACH CHOIR.

It was originally intended that the Bach Festival, inaugurated in 1895 by the Society which is named after the Leipzig Cantor, should take place once in three years, but the first celebration proved so successful that it was decided to repeat it this year instead of next, and the large audiences that assembled in the Queen's Hall, on the 6th, 8th, and 10th ult., justified the anticipatory measure. As on the first occasion, this year's Festival was commenced with the Passion Music according to St. Matthew and concluded with the B minor Mass, the intervening day being occupied by choral and instrumental selections. The Passion Music was sung in German, a procedure which can scarcely be commended. To those who were familiar with this language the various modes of pronunciation by the English singers were disturbing, and to those who had no acquaintance with the tongue of the Fatherland the work lost much in impressiveness by being separated from a text about which cling many hallowed associations. The soloists in the interpretation this year were Miss Fillünger, Madame Marian McKenzie, and Messrs. Robert Kaufmann, Kennerley Rumford, and Francis Harford. The two ladies sang with their usual conscientiousness, and the two last-named gentlemen were fairly capable exponents of what they had to do. Mr. Kaufmann's voice is admirable, alike in quality and compass, and his singing was distinguished by fine perception of the requirements of the music. The choir was assisted by the chorists of St. Mary Abbots, Kensington, who took part in the chorales, greatly adding thereby to their impressiveness. A feature of the performance was the endeavour, by increasing the number of the wood-wind players and by the use of the harpsichord in the recitatives of the narration, to produce as nearly as possible the orchestral effects common in the time of Bach, and although to modern ears eight flutes and eight oboes were not so pleasant as two of each, an old world atmosphere was certainly imparted to the music, and Mr. Fuller Maitland's excellent harpsichord playing provided an admirable contrast to the tones of the organ and orchestra.

The two most important works on the selection day were the Church cantatas "Wachet, betet" ("Watch and pray") and "Wachet auf" ("Wake, awake!"). The former was originally composed as an Advent cantata, but according to Spitta it was altered by Bach in the year 1723, for use on the twenty-sixth Sunday after Trinity.

The work is not one of the best of its composer's production in this form, but it contains a very fine bass air, "Seligster Erquickungs-Tag" ("O! day of resurrection blest"), which was effectively sung by Mr. Harford. The other cantata is one of the finest which Bach wrote, and the violin *obbligato* of the soprano and bass duet, "Wann kommst du" ("When wilt Thou come"), was played by Dr. Joachim, the vocalists being Mrs. Hutchinson and Mr. Kennerley Rumford. Dr. Joachim also played the Concerto in E for violin (with orchestra of strings) and the famous chaconne from the D minor Suite. The concerto is a thoroughly characteristic work in three movements, the first of which is remarkable for the effective use made in the development of the first three notes of the opening theme. Sir Walter Parratt gave a brilliant performance of the great Toccata and Fugue in D minor for organ, his interpretation being notable for lucidity and command of the various tone colours at his disposal. The Orchestral Suite in D (No. 1) and the final quartet and chorus from the Church cantata "Ich hatte viel Bekümmerniss" completed the programme. Madame Marian McKenzie and Mr. Kaufmann were the other vocalists.

The vocal soloists in the Mass on the third day were Madame Medora Henson, Madame McKenzie, Mr. Kaufmann, and Mr. Andrew Black, all of whom sang with admirable appreciation of their respective parts. The choruses were sung with care and intelligence, but the dramatic character of certain portions of the work seemed to be scarcely realised by the chorists. This deficiency of perception was noticeable in their singing throughout the Festival and was often productive of a feeling of monotony. Professor Villiers Stanford conducted.

HENSCHEL CONCERT.

MR. HENSCHEL concluded, on the 1st ult., at St. James's Hall, his eleventh season of orchestral concerts with a performance of Bach's Passion Music according to St. Matthew. The occasion was notable as being the last concert of a series which has been carried on with great determination and commendable enterprise, not seldom in the face of much discouragement. The wisdom of Mr. Henschel's decision to lay down the orchestral baton can scarcely be questioned, but it should always be remembered that the perseverance of this versatile musician has contributed to the present satisfactory popularity of orchestral music of the highest class. Another feature of this farewell concert was the adoption of Dr. Troutbeck's version of Bach's masterpiece. The former English edition, which was edited by Sterndale Bennett, was a great accomplishment at the time of its issue in 1862; but fuller acquaintance has been made with Bach's music since that period, and the faultiness of the English text, and of the edition generally, has become more and more glaring. Dr. Troutbeck's revision is therefore very welcome. It follows the German text with greater faithfulness, and, what is even more important, it is easier to sing. Under these circumstances it is somewhat surprising to find many conductors still using the former score, and it is to be hoped that the prominence given by Mr. Henschel to the later edition will cause it to be more widely adopted. Mr. Henschel's interpretation may be placed amongst the most successful of his achievements as a conductor. The choruses had manifestly been carefully rehearsed and the devotional spirit of the music was throughout admirably expressed. The accompaniments were also rendered in a manner well in keeping with the character of the music. The soloists were scarcely so successful. Miss Dale is one of our most charming concert singers, but her vocal organ lacks the power to do full justice to Bach's music, and Mr. Charles Clarke also failed to impart sufficient dignity into his delivery of the words of *Christ*. Mr. Daniel Price, however, was excellent in the bass solos, and Madame Marian McKenzie and Mr. James Leyland were also satisfactory exponents of their respective parts. Lady Hallé was the solo violinist, and skilful assistance was given by Mr. Henry Bird at the organ and by Mr. J. M. Coward and Mr. Oliver King respectively at the harmonium and pianoforte.

QUEEN'S HALL SYMPHONY CONCERTS.

THE first series of Mr. Newman's symphony concerts at the Queen's Hall was concluded on the 3rd ult., the best proof of the success of which was the commencement, on the 24th ult., of another season of like performances, which are to be given on six consecutive Saturday afternoons. The chief factor in the attractiveness of these concerts undoubtedly has been the high standard of efficiency attained by Mr. Henry Wood's orchestra. Much astuteness has also been shown in the construction of the programmes by the judicious inclusion of widely accepted and new works. Thus the selection on the 3rd ult. comprised Tchaikowsky's "Pathetic" Symphony and the first performance in London of the "Dances Polovtsiennes," from Alexander Borodine's opera "Prince Igor." The latter are scored in too noisy a manner for entire enjoyment in the concert-room, but the wild force of the themes and the virility and glowing colour with which they are treated make the music memorable. All that executive skill could do for Dvorák's symphonic poem "Der Wassermann" ("The Water-Sprite") was done by Mr. Wood's instrumentalists, but their efforts failed to increase esteem for the work, which seems to be another example of the want of perception occasionally shown by composers for what is suitable for musical treatment. A magnificent rendering was accorded to Liszt's fourth Hungarian Rhapsody, and no less striking were the performances of Grieg's first "Peer Gynt" suite and the prelude to the third act of "Lohengrin."

MOTTL CONCERTS.

MR. MOTTL devoted his second concert (given at Queen's Hall on March 30) to illustrations of "The Development of the Overture." We cannot honestly say that the experiment was altogether satisfactory, regarded either from an artistic or an educational point of view. For enjoyment, there was too much overture—one became conscious of a sense of boredom; for instruction, there was not enough—it is obviously absurd to suppose that the development of any important art-form during 150 years can be fairly shown in one evening. A list of the overtures performed is given in another column, and reference to it will show the incompleteness, and, at the same time, the redundancy of the scheme. Lulli, who practically "invented" the overture, was not represented at all, and Cherubini, Rossini, Auber, Schumann, and Brahms were equally ignored; Mendelssohn's "Hebrides" (or "Fingal's Cave")—though it is not properly an "overture" at all, but what we now-a-days call a "symphonic poem"—was selected in preference to "Ruy Blas" or "A Midsummer Night's Dream," both of which are "overtures" (*i.e.*, preludes to dramatic works) in the legitimate sense of the term; and the Wagner selection included two overtures ("Dutchman" and "Tannhäuser"), the essential differences between which are so slight that, in so condensed a scheme as the one now under discussion, they might safely have been ignored. Fortunately, however, Mr. Schulz Curtius's patrons are not too critical, and "The Development of the Overture," as exhibited on this occasion, was followed by quite a large audience, of which, presumably, the major part found ample reason for satisfaction in the very excellent performances. In this respect the concert left room for some adverse criticism only to hearers who found themselves unable to accept some of Mr. Mottl's *tempi* as an improvement on those to which they have hitherto been accustomed.

The concert of the 13th ult. proved interesting for many reasons. Mr. Mottl conducted Beethoven's Choral Symphony, and there was a specially engaged and very fine choir from Leeds. Last but not least we heard for the first time in England, unless we are much mistaken, those much discussed and vehemently denounced alterations in the scoring which Wagner suggested with a view to making certain passages more effective. Herr Mottl's reading of the symphony was remarkable for breadth and nobility, though we cannot help thinking that his *tempi* in the slow movement were open to objection. Such a slow, lumbering *Adagio* we have never heard. The heavenly melodies appeared dragged out of all proportion; an increase in length without corresponding breadth. The *Scherzo* was perfectly

played; very fast, but strictly rhythmical. In the *Finale* the Leeds singers, who had been splendidly trained by Mr. Adolf Beyschlag, did yeomen's service. They were also heard in the two most hackneyed of all Wagner selections—*viz.*, the bridal chorus from "Lohengrin" and the march and chorus from "Tannhäuser." It was a revelation to hear these pieces sung in this fresh and beautiful manner. The preludes to acts I. and III. from "Lohengrin" and the Waldweben from "Siegfried," all magnificently played, completed the programme. Misses Esther Palliser and Rosa Green, and Messrs. O. Fischer-Sobell and Andrew Black greatly distinguished themselves as the soloists in the symphony.

LAMOUREUX CONCERTS.

ONLY brief notice is required for the purposes of record of the concluding concerts given at the Queen's Hall by M. Lamoureux. The programme on March 25 contained Schumann's Symphony in D minor, commonly known as No. 4, and the overture to Berlioz's "Benvenuto Cellini," both works being finely played. On the following evening was heard, for the first time in England, M. Saint-Saëns's latest Pianoforte Concerto in F (Op. 103), which was written in the early part of last year, during the composer's visit to Egypt, and was produced at the concert given on June 2 last at the Salle Pleyel, Paris, in celebration of the fiftieth anniversary of its composer's first appearance as a pianist. The work is thoroughly French in its conception and treatment, and may unhesitatingly be pronounced to be one of the most original and individual of M. Saint-Saëns's utterances. The pianoforte part was most effectively rendered by M. Louis Diémer, to whose remarkably facile and brilliant style the music is in the utmost sympathy. The orchestration is extremely picturesque, especially that of the second movement, which the composer in a letter to a friend has described as "A sort of voyage to the East" as he sailed down the Nile. The programme on this occasion also contained Beethoven's Eighth Symphony and Schumann's "Hermann and Dorothea" overture, the only complete portion of an opera begun in December, 1851. The series of concerts came to an end on March 27, when the orchestra was heard at its best in M. Charpentier's *Sérénade* from his suite "Impressions of Italy," the prelude to "The Flight into Egypt" from Berlioz's "Childhood of Christ," and the prelude to Wagner's "Tristan and Isolde." M. Lamoureux is announced to give another series of performances at the same hall in November next.

CRYSTAL PALACE CONCERTS.

THE programme of Saturday, March 27, was devoted to Gounod's "Redemption," concerning the performance of which it is enough to say that the solos were entrusted to Madame Medora Henson, Miss Jessie Scott, Miss Greta Williams, Mr. Hirwen Jones, and Mr. Santley. The Crystal Palace choir rendered a very fair if not full measure of justice to the choral portion of the work, and the band acquitted themselves of an easy task with their usual skill.

After the very successful production of Mr. Edward Elgar's cantata "King Olaf," on the 3rd ult., it appears more certain than ever that this highly-gifted musician is destined to play an important part in shaping the future of English music. Amongst the qualities which go towards making a composer who shall leave his mark on the history of his art, the inestimable gift of melody must ever be placed first and foremost. This Mr. Elgar possesses in quite an unusual degree, as a perusal of the score of "King Olaf" proves. Such strains as the beautiful Saga motive in the finely conceived Prologue, the powerful theme at the words "Here amid icebergs" in the "Challenge of Thor," the whole of the delightfully tuneful choral ballad in triple time, "A little bird in the air," and the equally melodious and very impressive Epilogue "occur" only to a born melodist. But Mr. Elgar has also learned—and without any other teachers than the great masters—the valuable secret of presenting his ideas in the most effective manner. In fact, we know very few contemporary cantatas in which harmony, counterpoint, and orchestration are used with such freedom and force towards

the one important end of making the music effective in the best sense of the term. Mr. Elgar employs *Leitmotive* freely and with admirable judgment. He thinks nothing of using three or four together without being in the least hampered by such an *embaras de richesses*. They are frequently pregnant and expressive phrases which readily lend themselves to the process of metamorphosing, without which the use of the *Leitmotif* is apt to become but the veriest "dodge." He speaks out boldly when necessary and with a rugged strength which is at once stirring and bracing. Such numbers as the "Challenge of Thor" and the "Wraith of Odin," two of the most effective and impressive choruses of recent times, come with a melodic freshness and rhythmic swing truly delightful. Throughout the cantata the work given to the orchestra is of the most important description, so much so that in this respect "King Olaf" has very few equals in British music. Mr. Elgar does not hesitate to avail himself of almost every known orchestral device, and some splendidly sonorous as well as many highly picturesque or sensuously charming passages are the result. He employs a very full orchestra, and revels in the opportunities for writing accompaniments of symphonic importance which it offers. Thus there are movements—e.g., the above-mentioned choral ballad—in which the vocal parts are distinctly subordinate to the orchestra, and it was a pity that at the performance under notice the proper balance between the two was not obtained. That the work is open to some criticism cannot be gainsaid. The composer has still something to learn in regard to the declamation of the text, for which purpose he could not do better than study the works of Dr. Hubert Parry or Purcell. Then he does not exercise sufficient self-criticism when he selects from the wealth of the melodic material supplied by his facile imagination, some few phrases, especially for the solo voices, nearly approaching the trite. It may also be questioned whether a little more reticence in the orchestra here and there would not have added to the general effect by giving relief from the continual chatter of the wood-wind, the never-ending "effective little bits" for this or that instrument, when the ear and brain, surfeited with so much sonority, colour, and charm, almost demand a rest. But these are but trifles compared with the fine qualities to be found in what is in many respects a masterly work, which deserves and will doubtless obtain frequent hearings. The performance, conducted by Mr. Elgar, was, on the whole, good; the choir sang with vigour and enthusiasm, and evident appreciation of the fine though difficult music entrusted to them. The orchestra would have been all the better for a few more rehearsals; but the soloists, Mrs. Medora Henson, Messrs. Edward Lloyd and Andrew Black, were excellent.

On the afternoon of the 10th ult. Mr. Edward German conducted an excellent rendering of his spirited and graceful "Romeo and Juliet" suite. Special interest was excited by this first concert-room performance of the effective music, originally written for Mr. Forbes Robertson's revival of Shakespeare's play at the Lyceum Theatre, and many points were brought out at the Crystal Palace which might be naturally obscured at the Theatre. At the close the composer was recalled to the platform amidst well-deserved applause.

The last concert of the season, which fell on Easter Eve, was noteworthy for the absence of a symphony from the programme. There was, however, no lack of variety or interest in the scheme, which included Brahms's noble "Tragic" overture, the "Siegfried" Idyll, and Tchaikowsky's romantic Pianoforte Concerto in B flat minor, the solo in which was admirably played by the composer's gifted compatriot, M. Siloti. Minor pieces by Arensky and Rachmaninoff were given with excellent effect by the Russian pianist, and vocal solos and duets were contributed by the Misses Salter. The programme was completed by Auber's Overture to "Zanetta," Mr. Manns conducting throughout with his habitual animation.

PADEREWSKI CONCERT.

A MEMORABLE event in the musical performances of last month was the orchestral concert, with M. Paderewski as the soloist, which took place on the 9th ult., at the Queen's

Hall. The great pianist was heard in two concertos, that by Schumann in A minor and Liszt's brilliant development of this form in E flat. M. Paderewski's reading of Schumann's beautiful work is fairly well known to the majority of music-lovers. It is more French than German in its vivacity, exquisite refinement, and subtle suggestiveness of expression; but it is an extremely fascinating interpretation, and there was good reason for the enthusiasm which it aroused on this occasion. A finer performance of Liszt's first concerto has probably never been heard. The virtuoso seemed to be in perfect sympathy with the varying moods of the music, and gave expression to each with the utmost intensity of feeling and executive brilliancy. No little of the effectiveness of M. Paderewski's playing on this occasion was due to the remarkable precision and faithfulness with which he was assisted by Mr. Henry Wood's magnificent orchestra, every change of tempo and gradation of force of tone, from the softest *pianissimo* to the loudest *fortissimo*, being followed and echoed with striking fidelity and sympathy. The remainder of the evening was occupied with an impressive interpretation of Beethoven's "Prometheus" overture, Tchaikowsky's attractive and quaint "Casse-Noisette" suite, and Albert Barlow's clever orchestral arrangement of two of Brahms's Hungarian Dances.

QUEEN'S HALL PROMENADE CONCERTS.

MR. ROBERT NEWMAN concluded his enjoyable and excellent series of Saturday evening promenade concerts at the Queen's Hall, on the 10th ult., when the spacious arena was so packed that it was with difficulty that the majority of the listeners could raise their arms to read their programmes. The evening was opened with a fine performance of Beethoven's overture "Leonora" (No. 3), and the high standard of efficiency that Mr. Henry Wood's orchestra has attained was further shown in the subsequent rendering of M. Saint-Saëns's symphonic poem "Le Rouet d'Omphale," the interpretation of which very nearly approached in its precision and delicacy the memorable reading given of the fanciful work by M. Lamoureux in the same hall during his recent series of concerts. Mr. Edward German's fascinating Three Dances from his incidental music to Shakespeare's "Henry VIII." were played in a manner that roused the enthusiasm of the audience, which reached its climax after a spirited performance of the "Walkürenritt," a repetition of which was insisted upon. The novelties at the two preceding Concerts were, on March 27, the prelude to Paul Umlauf's opera "Evanthia," and, on the 3rd ult., a Concertstück for pianoforte and orchestra by Mr. G. W. F. Crowther. "Evanthia," it may be remembered, was bracketted with Mr. J. Forster's "Rose of Pontevedra" for the prize of 5,000 marks offered in 1894 by the late Duke of Saxe-Coburg for the best one-act opera. Mr. Umlauf's prelude, although written on Wagnerian lines, shows considerable originality of conception and workmanship, and in its entirety the piece is very acceptable music in the concert-room. Mr. Crowther's Concertstück consists of two connected movements based upon melodious themes which are developed in a musician-like and interesting manner. The pianoforte part was brilliantly played by the composer, and the work created a very favourable impression. The chief feature at this concert was, however, an impressive reading of Tchaikowsky's Fifth Symphony in E, which was followed with a manifest enjoyment that would seem to indicate that this fine work will rival in popularity its magnificent companion, "The Pathetic." The vocalists have been Madame Marie Duma, Madame Marie Hooton, Miss Maggie Davies, and Messrs. Herbert Grover, Edward Branscombe, and Henry Piercy; and the instrumentalists who have appeared were Miss Ethel Spiller, Señor Arbos, and Mr. Percy Frostick (violinists), and Mr. Claude Hobday (double bass). The Concerts will be resumed on August 28 and will be continued nightly for seven weeks.

MONDAY AND SATURDAY POPULAR CONCERTS.

WE can now conclude the record of these entertainments for the thirty-ninth season. The most attractive features at the Saturday Concert on March 27 was Bach's Concerto

in D minor for two violins, superbly played by Lady Hallé and Dr. Joachim. Familiar concerted works by Beethoven were given, and Mr. Hugo Heinz sang *Lieder* by Schumann, Rubinstein, and Brahms fairly well. Another ordinary scheme, which need not detain us, was presented on the following Monday. Mention only need be made of the crisp and accurate rendering of Beethoven's not very interesting and rarely-played Sonata in F sharp major (Op. 78), by Miss Muriel Elliott, a gifted young pianist, who should be more frequently heard, and two of the picturesque and effective "Brautlieder" of Cornelius, which were artistically sung by Mrs. Hutchinson.

On Saturday, the 3rd ult., welcome variety was given to the proceedings by the first appearance of the celebrated Joachim Quartet from Berlin. These artists consist of the great Hungarian violinist, and Messrs. Kruse, Wirth, and Hausmann. The first and last-named are, of course, not strangers, but the second violin and the viola were new to London. Mr. Arthur Chappell acted wisely in securing this combination for the last four Concerts of the season, and he found his reward in largely increased audiences. In accordance with Continental custom, three quartets were played on the first two occasions, and there were songs, but no pianoforte solos. The works at the first performance were Beethoven's in B flat (Op. 18, No. 6), in F minor (Op. 95), and C sharp minor (Op. 131), thus illustrating in succession the master's three styles. After the first few bars it was fully apparent that the *ensemble* of the four artists was perfect. Dr. Joachim has, so to speak, impressed his idiosyncrasy on his fellow executants, and they play literally as "one man." The performance of the great work in C sharp minor was truly remarkable.

On Monday, the 5th ult., the quartets were Mozart's in E flat (No. 4), Brahms's in A minor (Op. 51, No. 2), and Beethoven's in B flat (Op. 130), a work in six movements, and the most genial of the so-called posthumous quartets. Madame Marchesi was the vocalist on both occasions, and sang with all her usual taste and warmth of expression, but was unwise in selecting Schumann's "Die beiden Grenadiere." Again, the piquant little song "Willst du dein Herz mir schenken" should not be attributed to Bach, who assuredly did not write it. At the final Saturday concert, on the 10th ult., Haydn's Quartet in G (Op. 17, No. 5), Beethoven's wonderful work in A minor (Op. 132), with the *molto adagio* in the Lydian mode, and Schumann's in A (Op. 41, No. 3) were presented. The vocalist was Miss Agnes Witting, who was more successful in Schubert's "Aufenthalt" and "Hark, hark, the lark," than in the same composer's "Die junge Nonne," which few singers can render with the needful measure of expression.

The concluding concert, on Monday, the 12th ult., was in every respect successful. It commenced with Beethoven's bright Quartet in A (Op. 18, No. 5), and the second concerted work was Brahms's terse and thoroughly intelligible String Quintet in G (Op. 111), in which the Joachim Quartet received excellent aid from Mr. Hobday as the second viola player. In Schumann's Quintet in E flat (Op. 44), Miss Fanny Davies resumed her place as the pianist, and a finer performance of this masterpiece has assuredly never been heard in London. Miss Ada Crossley, who was disabled by illness for some weeks, is now again in full possession of her vocal powers, and her pure contralto voice proved effective in airs by Asidi, Brahms, and Hubert PARRY.

BACH'S "PASSION" AT ST. PAUL'S.

"THE most profoundly solemn service that is held in the Cathedral throughout the year," records a recent writer in regard to the annual presentation of Bach's "St. Matthew" Passion in our Metropolitan Cathedral. It is now twenty-four years since this beautiful service was inaugurated, and the most recent rendering of the great cantor's noble music on the Tuesday in Holy Week retained all its old characteristics. As heretofore, the spirit of true devotion breathed upon the thousands of worshippers gathered together. Mere criticism is, therefore, quite out of place; but we cannot help referring to the remarkable rendering of the soprano and alto solos in the "Passion," which were sung *à coro* by all the Cathedral choristers in a manner deserving of the highest commendation. The phrasing,

attack, refinement, quality of tone, as well as the perfect blending of the voices of these intelligent boys in their singing of Bach's difficult music, seemed to surpass all previous efforts, and reached a point of excellence of which they and their teachers may well be proud. The tenor and bass solos of the "Passion," sung by members of the Cathedral choir, were distributed between Messrs. Alfred Kenningham, George Stubbs, and William Davies (tenors); Messrs. Thomas Kempton, Harry Stubbs, Vernon Taylor, R. E. Miles, and C. E. Tinney (basses). Mr. Fred. Walker, as usual, accompanied the recitatives on a grand pianoforte; Mr. J. S. Kiddle (organist of Marylebone Parish Church) played the small organ placed near the pulpit; while the great organ was in the competent hands of Mr. Charles Macpherson, sub-organist of the Cathedral. Mr. G. H. Betjemann (the first violinist of the orchestra) played the violin *obligato* to "Have mercy on me, O Lord"; and the whole service was under the experienced direction of Dr. Martin, the Cathedral organist. The new Bishop of London (Dr. Mandell Creighton) pronounced the Benediction. The following organ voluntaries were played by Mr. Charles Macpherson before the service: Introduction to Haydn's "Passion," Prelude to Rheinberger's Sonata in C minor, and the *Finale* of Tschaiakowsky's "Pathetic" Symphony.

ROYAL ARTILLERY BAND CONCERT.

THE remarkable efficiency in the performance of elaborate orchestral compositions to which Cavalière L. Zaverthal has brought his justly famed force was specially apparent at Queen's Hall, on March 26, when the programme was devoted to works by Schubert. In those lovely fragments known as the "Unfinished" Symphony both conductor and players developed an attention to expression that caused the two movements to be heard under highly favourable circumstances. The rendering was precise yet sympathetic, graceful yet never fantastic or strained in sentiment. Much the same may be said of the execution of the "Rosamunde" overture and the Entr'acte (No. 2). The band could not have been more alert or responsive. The lighter pieces diversifying the staple features were mostly if not entirely arrangements. They included the familiar "Ave Maria," a couple of marches, "Ungarischer" and "Reiter," the Serenade, and one of the best known "Moments Musicaux," the dainty performance of the latter worthily evoking the enthusiasm of the audience. The band ably reproduced the spirit of each of these pieces. Cavalière Zaverthal conducted with his accustomed tact and firmness.

AMATEUR ORCHESTRAL CONCERTS.

THE thirty-sixth concert of the Westminster Orchestral Society took place on Wednesday evening, March 31, in the Westminster Town Hall, under the direction of Mr. Stewart Macpherson. The progress made by this association since its inauguration has been very gratifying, and although no novelties were produced on this occasion the performance was, from an artistic point of view, extremely successful. Hermann Goetz's lovely Symphony in F especially was well played. Mr. Walter Macfarren conducted a capital interpretation of his vigorous overture to "Othello," and M. Duloup gave a very effective performance of Max Bruch's beautiful Violin Concerto in G minor. Miss Jessie King was fairly satisfactory as the vocalist.

On Monday evening, the 5th ult., the Stock Exchange Orchestral Society gave its third subscription concert for the present season at the Queen's Hall. In the continued absence of Mr. George Kitchin, owing to his detention on the Continent through ill health, the concert was again ably directed by Mr. Arthur W. Payne. There was a trifling novelty—namely, a brief Suite in three movements, entitled "Norwegian Scenes," by Mr. Albert E. Matt, a trombone player whose name figures frequently in orchestral programmes. It is a pleasing little work and it was warmly received. Another little piece announced as "first time" was a "Berceuse" for strings by Mr. Louis H. Hillier, which made but little effect. Nor did Hans Huber's somewhat dry Pianoforte Concerto in C (Op. 36),

though it was well played by Miss Agnes Zimmermann, who was the first to introduce it to a London audience at one of Mr. Henschel's London Symphony Concerts in 1886. The ballet airs from Gounod's "La Reine de Saba" and Mozart's overture to "The Magic Flute" were included in the programme; and some well selected glees and part-songs were admirably rendered by the male voices, under the direction of Mr. S. G. Edwards. Encores were understood to be prohibited, but Madame Alice Gomez was permitted to accept one after singing Handel's "Lusinghe più care."

At the smoking concerts of the Royal Amateur Orchestral Society the programmes are generally of a lighter character than those when ladies are admitted, and a rule which must be regarded as distinctly uncomplimentary to the tastes of the male sex was not broken at the performance at the Queen's Hall on Friday, the 2nd ult. Mr. George Mount conducted the overture to "William Tell," some ballet movements from Massenet's opera "Le Cid," and an overture, "Mein Heim," by Dvorák, for the first time in England, but the last-named work did not create much impression. It should be heard again at an early opportunity. The violin solos contributed by Miss Irma Sethe and the well-selected songs rendered by Miss Thudichum and Mr. Kennerley Rumford were much appreciated.

CONCERTS AND RECITALS.

THE second vocal recital given by Madame Blanche Marchesi, at St. James's Hall, on March 30, was a conspicuous artistic success. The gifted artist was in excellent voice, and her wonderful control over her vocal organs, in the matter chiefly of varying the tone colour in accordance with the sentiment of the words, was evinced in such selections as Gluck's "Divinités du Styx" and various other songs by Brahms, Schumann, Wagner, Widor, Chaminade, Fauré, and Charpentier. Madame Marchesi will certainly continue to attract large audiences; especially of young aspirants who desire to obtain what is necessary in the art of vocalization.

The concert given by Madame Frickenhaus at St. James's Hall, on Wednesday afternoon, March 31, was well attended. This intelligent and well-trained English pianist opened with Brahms's fine Sonata in F minor (Op. 5), which was played with all needful vigour and expression, as well as technical accuracy. Groups of minor solos by Scarlatti, Chopin, Schumann, Richard Strauss, Sinding, Rubinstein, Brassin, and Dupont were interpreted with all the artistic qualities which the pieces demanded, and Mrs. Norman Salmond proved an admirable partner to Madame Frickenhaus in Saint-Saëns's brilliant Polonaise for two pianofortes (Op. 77). The concert was agreeably varied by the vocal contributions of Miss Aimée Ferdinand and Madame Zilla Harrison.

The programme of Miss Florence May's second pianoforte recital, in the Queen's Hall, on the afternoon of the 2nd ult., included Beethoven's rarely played Sonata in E flat (Op. 27, No. 1), and various pieces by Scarlatti, Brahms, and Chopin. Somewhat frigid at first, the young pianist warmed to her work and was most successful in the pieces by the Polish master.

A very successful chamber concert was given by Miss Doris Dalton, a clever young violinist, at St. James's Hall, on Friday afternoon, March 26. Excellent technique and style were shown in a sonata by Tartini and a concerto in A, by Mozart, played, of course, with pianoforte accompaniment, and some minor pieces. The pianoforte playing of Miss Fanny Davies and the vocal contributions of Mr. Kennerley Rumford were much appreciated.

Miss Elsie Hall, who gave a highly successful pianoforte recital at the Steinway Hall, on the 7th ult., is Australian by birth, but for some time she studied under Mr. John Farmer, of Harrow, and subsequently at the Berlin Hochschule, where she won the Mendelssohn Scholarship at Berlin against all the German competitors. Miss Hall at once proved her mastery over the keyboard by a delightfully clear and accurate rendering of Bach's "Partita" in G. Other pieces by various composers were interpreted with much intelligence, and the recital ended with an

effective performance of Beethoven's "Kreutzer" Sonata, in which the young pianist was associated with Mr. Kruse, the second violinist in the Joachim Quartet.

Mr. Philip Cathie gave his second and third violin recitals in the Queen's (Small) Hall, on the afternoons of Wednesday, March 31 and the 7th ult., with assistance from Miss Margaret Pierrepont, Mr. Bentley Cathie, Mr. John Walters, and Mr. Henry Piercy. Various works by Grieg, Max Bruch, Beethoven, Mendelssohn, and other composers were included in the programmes, and Mr. Philip Cathie may be said to have firmly established himself as a violinist of the first rank in the favour of London amateurs.

ROYAL ACADEMY OF MUSIC.

THE students of the Royal Academy of Music gave a commendable miscellaneous concert, on March 24, at the Imperial Institute. The choir sang Jensen's cantata "The Feast of Adonis," and the part-songs "More life" and "The Fairies," by Mr. Walter Macfarren, with praiseworthy precision; the male choir also rendered Mendelssohn's "Vintage Song" with admirable spirit. The beautiful quartet "Who goes home?" and the female chorus "The mistress we adore," from Sir A. C. Mackenzie's comic opera "His Majesty," were also effectively interpreted. Several pianoforte pieces were contributed by Miss Marguerite Elzy and some violin and violoncello solos were played in a promising manner by Miss Marjorie Hayward and Miss Mary Mukle. Songs were also effectively sung by Miss Jane Spicer and Mr. Robert Radford. Mr. H. R. Evers conducted and Mr. C. F. Pollard was the accompanist.

On the 1st ult. the students gave their customary orchestral concert before the Easter holidays, at the Queen's Hall, under the conductorship of the Principal of the Institution. The most notable performance was the violin playing by Mr. P. H. Miles, who produces an excellent tone from his instrument and phrases with marked intelligence. Miss Marion White and Miss Elsie E. Horn gave proof of excellent training by their respective renderings of the pianoforte part of two movements from Scharwenka's Concerto in C minor (Op. 56) and Mendelssohn's Concerto in G minor (Op. 25), and Miss Mary Mukle was the soloist in the *Adagio* and *Finale* from Dvorák's Violoncello Concerto (Op. 104). Mr. John T. Watkins and Mr. David Jones sang with considerable spirit the duet "The Lord is a Man of War," and the programme was concluded with the overture and introduction to Rossini's "William Tell."

The usual operatic performances took place, on the 3rd ult., at the Academy, when the bill consisted of the first and second acts of Donizetti's "Don Pasquale" and Sir Arthur Sullivan's "Cox and Box." The heroine of the first-named work was personated with considerable vivacity and vocal skill by Miss Isabel Jay, and the title rôle was sustained with much sense of humour by Mr. Haigh Jackson. The parts of the *Doctor* and *Ernest* were capably sustained by Mr. Robert Hyett and Mr. R. Whitworth Mitton respectively, and other characters were impersonated by Mr. Maengwyn Davies and Mr. Walter A. Reynolds. In "Cox and Box" the two lodgers were embodied in a meritorious manner by Messrs. W. A. Reynolds and R. W. Mitton, the pretty tenor voice of the last-named being advantageously heard in the graceful lullaby. Mr. E. M. Davies was an excellent *Serjeant Bouncer*, and the performance in its entirety reflected much credit on the director, Mr. Betjemann.

The following competitions have taken place during the past month: the Louisa Hopkins Memorial Prize, on the 2nd ult., awarded to Vera Margolies; the examiners highly commended Lily West and commended Regina Druiff. The Sterndale Bennett Prize, on the 3rd ult., awarded to Elsie E. Horne (London); the examiners highly commended Marion White. The Emile Sauret Prize, on the same day, awarded to Percy Hilder Miles (Erith), Edith Byford being very highly commended. The Charles Mortimer Prize (for composers), on the same day, awarded to Hubert G. Oke (London), Elsie E. Horne being highly commended and Stephen Champ commended.

MUSICAL ASSOCIATION.

At the monthly meeting of the Musical Association, on the 13th ult., Dr. Annie W. Patterson read a paper on "The Distinctive Characteristics of Irish Music." The lecturer claimed great antiquity for Irish music, as it was "essentially harp music," and there was good reason to believe that the harp was the oldest of all musical instruments. A distinctive feature of Irish music was its rapid change of sentiment, which reflected a peculiarity of the character of the people. Poetry and music went hand in hand with the bards, who until the early part of the eighteenth century were held in great and widespread esteem. Consideration of the music of the bards brought us in touch with the music of Ireland of two hundred years ago. It should not be forgotten, however, that there was a great gulf between just intonation and the modern equal tempered scale, which altered to a certain degree the character of the ancient melodies. The oldest tunes seemed to be in the pentatonic scale. The sharp seventh was rarely met with in hundreds of old tunes. The lecturer did not think that the influence of the Church modes on Irish music was ever very great. Irish song was distinctly secular, and essentially a music of human emotion.

During the subsequent discussion Dr. Pearce, who presided, called attention to a paper read by Mr. Lacy before the Association, in which Irish music was divided into three periods, the earliest being the tunes written in the pentatonic scale, and the subsequent divisions being melodies which contained the leading seventh and sharp fourth respectively. Dr. Pearce also expressed his opinion that the prevalence at one time of the ecclesiastical tones must have affected Irish music. Mr. W. H. Cummings brought forward some good evidence to show that the ancient Irish scale was the same as that now in general use, and that in common with other countries where Church music had prevailed, the scale which formerly existed as we now had it was spoilt by the influence of the ecclesiastical modes. Ancient Irish music had to rest on tradition, and tradition was a sad story-teller.

STRATFORD MUSICAL FESTIVAL.

No local musical event is of more interest to amateurs residing in the Eastern suburbs of the metropolis than this annual competition, extending over several days, at the Stratford Town Hall. At the fifteenth of these gatherings there was not the slightest indication of growing indifference. Over forty contests, beginning on the 1st ult., took place, and there were no fewer than 450 entries for the prizes offered for proficiency in nearly every branch of the art. The various competitions were closely followed, and in most of the classes a marked increase of ability was manifested. In the contest for choirs of equal voices, in which there were nine entries, the first prize was awarded to Bancroft's School, Woodford (conductor, Mr. J. E. Hall), and the second to the Forest Gate Collegiate School for Girls (conductor, Mr. G. B. Gilbert). Each body of singers taking part in the Elementary School Choirs competition (not more than fifty voices, every member under sixteen years) had to sing as test piece Franz Abt's "Softly roam, gentle night," and a piece chosen by the choir. The winner was Monteith Road (North Bow) Board School, the conductor of which is Mr. Edwin A. Price. The prize for choral societies of not more than seventy voices went to Bethnal Green Library (conductor, Mr. J. J. Cole). In hymn-tune composition Mr. E. A. Price (Victoria Park) was winner, and Mr. J. H. Morre (Poplar) gained the part-song prize. Some of the pianoforte and vocal contests were exceedingly keen. In the special competitions for past festival prize-winners, whether amateur or professional vocalists, gold medals were assigned to Miss Eugenie Frank (Leyton) and to Mr. A. M. Borwell (Clapton), and Mr. Stephen Champ (Stratford) received a similar award for pianists. The adjudicators included such well-known musicians as Mr. H. C. Banister, Dr. Creser, Mr. Eaton Fanning, Mr. Tobias A. Matthay, and Mr. Visetti. In all respects the festival was a distinct success, and reflected great credit upon the business capabilities of Mr. John Graham, the indefatigable secretary.

REVIEWS.

The Flag of England. Ballad for Soprano Solo, Chorus, and Orchestra. Words by Rudyard Kipling. Music by J. Frederick Bridge. [Novello, Ewer and Co.]

THIS work, which is, by permission, dedicated to the Queen, and is to be performed on the 6th inst. at the Albert Hall, is one of the most important compositions which the forthcoming celebrations have caused to be written. The text possesses the virility common to Mr. Kipling's poems, and its contrasts and picturesque suggestiveness render it peculiarly suitable to musical illustration. The portion of the poem which Professor Bridge has so dramatically set to music opens with the demand, "What is the flag of England? Winds of the world, declare!" To which answer is made in characteristic fashion, from the North, South, East, and West. The question, "What is the flag of England?" is several times repeated in the course of the poem, and is set to a bold diatonic phrase, which is deftly made to impart unity to the music. The soprano soloist first makes the interrogation, preceded by only two bars of instrumental introduction, and this direct opening is well calculated to fix the attention of the listener and to suggest the vigorous and lucid style of musical expression which proves to be the most distinguishing features of the work. The reply of the North Wind is set to music of rhythmic force and sustained energy that admirably reflect the ruthless sentiment of the words. The South speaks next, and its milder utterances provide an opportunity for contrast of which the composer has made effective use. It is opened by a melodious solo for the soprano vocalist, who is subsequently supported by the female voices of the choristers in four parts, the tenors and basses being cleverly introduced with dramatic effect towards the close of the number. Several highly imaginative passages also occur in the answer of the East Wind, which contains some of the most effective part-writing of the work. The song of the West Wind begins more graciously, but it soon loses its suave character, and its sentiment is sympathetically followed by the music, and, by breaking into cleverly arranged eight-part vocal harmony, Professor Bridge brings his work to a thrilling and imposing conclusion. Choral conductors should make an early acquaintance of this patriotic ballad, which is not only peculiarly appropriate to the present period, but, from the nature of its text, will be always seasonable as long as Englishmen are proud of the associations of their National Standard.

The Literature of Music. By James E. Matthew.

[London: Elliot Stock.]

THIS useful book, one of "The Book-Lover's Library" series, is industriously compiled by an expert who is the fortunate possessor of a library containing upwards of 4,200 books on musical literature! The dainty volume is divided into twelve chapters, ranging from "The literature of ancient music" to the "Bibliography of music," through all of which the author conducts the reader in an easy, pleasant manner, chatting as he goes along about the many musical books of which he gives the titles. It is a question whether a strict chapter classification is an unmixed advantage. For example, Adolphe Jullien's valuable monographs on Berlioz and Wagner are placed under "The literature of the opera" and do not appear at all under "Biography," and there are no cross references. The index does not meet this difficulty, as neither of the above books are indexed under the two composers' names. Some omissions in Mr. Matthew's list are naturally to be expected in a first edition. Such an invaluable book of reference as Herr Alfred Dörfel's "Festschrift zur hundertjährigen Jubelfeier der Einweihung des Concertsaales im Gewandhause zu Leipzig, 1781-1881," should have been included, as also a similar historical work by Hanslick on the Vienna concerts. There is no list of musical newspapers; and Miss C. Bell (p. 133) should be Mrs. C. Bell. We give a cordial welcome to this interesting and companionable little volume.

The Banner of Saint George. Ballad for Chorus and Orchestra. The words written by Shapcott Wensley. The music composed by Edward Elgar.

[Novello, Ewer and Co.]

THIS ballad, written with a view to the Jubilee Celebrations, relates the deed of fame of *St. George*—Patron Saint of England. Mr. Elgar has approached his work in a similar spirit to that which dictated the style of his setting of "Scenes from the Saga of King Olaf." There is the same facility of melodic invention, keen perception of the dramatic elements in the libretto, and picturesque modes of expression. There is genuine pathos in the opening chorus of lamentations, to which admirable contrast is provided by the strains which announce the appearance of the princess and relate her words of hope. These are set in unison for the sopranos, who thus are provided with many grateful and charming passages. The music grows more dramatic as *St. George* approaches and the subsequent scenes are worked up in stirring fashion. *St. George* speaks by the tenors and basses, also in unison, and in musical phrases as bold as his words. Excitement increases with the appearance of the dragon, and the climax is reached by the victory of the knight. The choral parts in this descriptive number are cleverly designed to secure the required effects by the simplest means, and although the music demands precision and emphasis in delivery, it will present no difficulty to a fairly cultured choir. The epilogue is set in march form, and is of a remarkably broad and dignified character. The first subject is a theme that once heard is not easily forgotten, and its companions are no less excellent and appropriate; the movement in its entirety concludes the work in a most effective manner.

A Practical Treatise on the Art of Phrasing. By Gordon Saunders. [A. Hammond and Co.]

CORRECT phrasing in music is so important, and there are comparatively so few books on the subject, that the appearance of Dr. Saunders's work will doubtless be welcomed by many earnest-minded musicians. The book, as its title implies, has manifestly been written to supply the wants of the average amateur, and not only comprises instruction on the principles of phrasing intelligently, but also embraces fingering and the proper performance of embellishments. The explanations, as far as they go, are terse and clear; but it is to be regretted that, except in a few instances, no indication is given of the source from whence the 350 musical examples are derived. This is especially an oversight in the portion devoted to embellishments, for no little of the individuality of style of the great masters is contained in their use of certain ornamental forms, and their proper performance is frequently dependent on a knowledge of the composer in whose writings they occur. Fortunately, however, in this particular, the student has Mr. Dannreuther's monumental work on "Musical Ornamentation." In Part II., on "Fingering," the author adopts what he incorrectly terms the "English" system, with the + for the thumb, and which he maintains is a better method than indication by the first five numerals. However this may be, it is distressing to be told that "some foreign publishing firms are re-issuing musical works with English fingering." In the good cause of unanimity such firms should be written to, and Dr. Saunders may be referred to THE MUSICAL TIMES for 1890, page 78.

The Magician. An original humorous children's Operetta. The libretto written by Louis B. Tisdale. The music composed by A. L. Vingoe. [Novello, Ewer and Co.]

THE story of this pleasing little operetta is a very simple one, and is chiefly concerned with a practical joke played by some village children upon a magician, who in revenge mesmerises them, but finally invites them to his entertainment at the local town hall. The libretto, which contains nine principal parts and five smaller ones, includes some brightly written dialogue and humorous lyrics. The last-named have been set in an appropriately melodious manner, and several of the vocal numbers would provide instructive practice in rhythm. The pianoforte accompaniment might be made very effective by a tasteful pianist, and if, as suggested, the characters adopted Watteau dresses, some very picturesque tableaux would be presented.

Famous Violinists and Fine Violins. By Dr. T. L. Phipson. [Chatto and Windus.]

THE author of this book is one of that numerous class of distinguished amateurs who may be termed musical doctors of medicine. In this instance, seeing that the author asked for a violin at the age of six, and early showed remarkable aptitude for music, and that his father was a worshipper at the shrine of St. Cecilia, it is somewhat surprising that the child was not brought up for the musical profession; but although another walk in life was decided upon, Master Phipson seems to have had good music teachers, and, judging from what he says, to have developed into an esteemed violinist and expert of the value of old violins. The book is written in a pleasant chatty style, and although most of the serious matter is to be found more exhaustively treated in Grove's "Dictionary of Music" and in Mr. Hart's work on the violin, Dr. Phipson's volume contains much that will prove attractive to amateurs, notably that which refers to "The secret of Paganini," which Dr. Phipson claims to have discovered. The skill pertaining to the novelist is shown in the manner in which the reader is led to read many pages before the "secret" is revealed, and which ultimately is found to be of a two-fold nature, being attributed to Paganini always writing "solo music in the keys best suited to the violin" and to the manner of his producing harmonics. The latter, the author says, "were played on the bridge, *Sul ponticello*; he indicates them in the score by the word 'armonioso,' and he has unintentionally let out the secret in his wonderful piece, 'La Streghe' (The Witches), but nobody seemed hitherto to have discovered it. He had acquired a wonderful dexterity in this respect, and these harmonic tones can be played even a little distance from the bridge. By long practice a *stroke of the bow* can be acquired that will produce the harmonics of the notes stopped by the fingers. It is not, in this case, the finger, but the bow that rests lightly on the strings, to produce the harmonic effect. It is often more surprising than agreeable. In this way he played the passages in double harmonics in all his pieces where they are indicated, and the curious echo effects in the Rondo de la Clochette and the Carnaval de Venise."

Notable Welsh Musicians of to-day. By Frederic Griffith [Francis Goodwin.]

"GALLANT little Wales" makes a brave show in this daintily bound volume of living musicians of Welsh nationality. The book is divided into four sections, which are severally devoted to biographical notices of composers, vocalists, instrumentalists, and conductors—portraits of each person mentioned accompanying the letterpress. These notices comprise nine composers, forty-three singers, eighteen instrumentalists, and fourteen conductors; the second division containing by far the largest number of well-known artists. In an excellent preface an earnest protest is made against the unsatisfactory state of musical knowledge in the Principality, and it is declared that "in the most active musical centres in the Principality the great classical masterpieces are practically unknown; in fact, classical music is seldom performed at all; the art, as art, is almost totally unstudied." The cause is boldly attributed to the inartistic nature of the Eisteddfod, which it is declared "must change its course of action." "Why," it is reasonably asked, "do we not have competitions for sight reading? That would, at any rate, stamp the victors as being better musicians than their opponents." It is very satisfactory to find Mr. Griffith writing so plainly to his countrymen, for he has gained a position in the musical world which is calculated to give force to his words and help to convince those upon whom the responsibility rests that "a more whole-hearted and less circumscribed devotion to music will bring to the people of Wales its own reward."

Wagner's Heroes. Wagner's Heroines. By Constance Maud. [Edward Arnold.]

"THESE stories are for little people, and are not written for Wagnerites or any other learned persons." So run the opening lines of the preface to the first of these volumes. Perusal of them, however, shows that grown-up "little people" may read them with advantage, and that they may

with confidence be placed in the hands of "the daughters of the house." Moreover, although "not written for Wagnerites," they would do well to buy them, for therein will be found a way to explain certain peculiarities of procedure on the part of some of Wagner's characters which are startling to the unsophisticated mind. The authoress, in fact, has related the sayings and doings of *Parsifal*, *Hans Sachs*, *Tannhäuser*, and *Lohengrin*, *Brünnhilde*, *Senta*, and *Isolde*, not only with a deftness that is "void of offence," but in a manner which strongly accentuates the great moral truths which underlie all myths and legends. Another purpose which these volumes serve is to enable their readers to follow with greater power of appreciation the stage representations of Wagner's operas and music-dramas. Interest in their principal characters is indeed much increased by the relation of more concerning them than Wagner found convenient for his dramatic purposes. Thus we are told of *Hans Sachs's* youthful days, and *Parsifal's* visit to the Court of *King Arthur* before he found the home of the Knights of the Holy Grail; and in dealing with the lives of the heroines, Wagner's ideal of womanhood, superlative self-sacrifice and devotion, is clearly set forth.

Punch and Judy. A Comic Operetta for children. The words written by Bernard Page. The music composed by Arthur Richards. [Novello, Ewer and Co.]

THERE are many histories of *Punch's* misdoings. According to the argument of this gay little operetta, the spirits of *Punch's* victims haunt him as Marionettes, and one of them, a *Clown*, is the ghost of a former admirer of *Judy*, whom it is stated "she still loves dearly but cannot marry till she dies." This is an incident in *Judy's* life which we do not remember having heard of before, and of the authenticity of which we are doubtful; but it is justified by its leading to the production of a humorous duet in which *Judy* and the *Clown* make satisfactory arrangements for matrimonial happiness when she is dead. It will be observed that the author preserves the integrity of *Judy's* character by omitting all calculations based upon her husband's death. In an effective little song *Punch* candidly admits the aggressive originality of his past deeds, and in a subsequent number he makes the occasion of *Judy's* mild flirtation with her ghostly lover the cause for the realisation of her matrimonial hopes. Part II. opens with a chorus of lamentation by the Marionettes for *Judy's* untimely end, for which, however, consolation is found in the declaration that "She soon will be happy and merry once more, and will join our excitable throng. With wriggle and giggle, and flop on the floor, In a rapture of laughter and song." In a neatly written song with chorus *Punch* gives expression to his fears and torments, this number being effectively contrasted by a duet between *Judy* and the *Clown*, who have comfortably settled down in Shadowland. *Judy*, however, still cherishes her wifely duties towards *Punch*, and exhorts him to repent; but *Punch* declares that there is "No need to mope, For while there's life, There's also hope." So the Marionettes, with the aid of *Jack Ketch*, execute the extreme rigour of the law on *Punch*, and conclude the operetta with a gay bridal chorus. The music is simple and melodious, and admirably adapted to the limited abilities of those for whom the work is designed. Four principal characters are required, who have also small speaking parts. The scene is the interior of a marionette show, which could be very easily represented by the aid of a few curtains, and, with a little skill, the dresses might be made very effective.

Novello's Parish Choir Book. Nos. 292-297. [Novello, Ewer and Co.]

If demand and supply regulate each other the rapid growth of the above-named publication can be easily understood. We have on our table a large number of new issues, those now to be mentioned constituting only a small instalment. The first embodies a curious but happy idea. It is "The Church Catechism" put in metrical form for singing as hymns, written by the Right Rev. Bishop Jenner and Annabel Jenner, and set to music by Myles B. Foster. The hymns are ten in all and the words of course suggest the teaching of the Catechism in the Book of Common Prayer. Simplicity, allied with musicianly

feeling, characterises the hymns, which for the most part may be sung either in four parts or in unison. No. 293 is a clever arrangement in four parts of Barnby's spirited setting of the Magnificat and Nunc dimittis, from the unison Service in C. It is transposed to D, and on paper it looks very effective in its new shape. The next three numbers consist of the Morning and Evening Canticles in chant form, by James Turle, in the sober and devotional style of Church music so justly associated with the late organist of Westminster Abbey. The last for the present is a setting of the Benedictus in the key of F, by Bruce Steane. This is written in what may be called the chaste and sober style of English church music, but there are traces of modern tendencies in the harmonies. No solo voices are imperative.

Judex. From "Mors et Vita." Composed by Charles Gounod. Arranged as a Quintet for pianoforte and stringed instruments by Berthold Tours.

[Novello, Ewer and Co.]

THIS is No. 8 of Messrs. Novello's excellent Albums for Pianoforte and Stringed Instruments, which are well calculated to cultivate music in the home. The present arrangement is for first and second violins, viola, violoncello, and pianoforte, and the parts are so ingeniously written that any one or all of the string parts, with the exception of that of the first violin, may be omitted without disturbing the completeness of the composition, although it is most satisfactory when all the instruments indicated are employed. The broad and dignified character of the music is well accentuated in this arrangement, which forms an effective piece of moderate difficulty.

Novello's Octavo Edition of Two-part Songs. Nos. 104-107. [Novello, Ewer and Co.]

HERE we have four Spring songs, written and composed by Ethel M. Boyce, for female or boys' voices, two-part writing being solely employed. They are all delightful little lyrics and it is impossible to give the preference to any one of them. The voice parts are charmingly varied and the pianoforte accompaniments are piquant and pretty.

Graceful Dance. From the cantata "The Hours." Composed by J. L. Roedel. Arranged for violin and pianoforte by Berthold Tours. [Novello, Ewer and Co.]

YOUNG violinists in search of a simple and graceful little piece may be recommended to try Mr. Roedel's "Graceful Dance," the pianoforte accompaniment of which may be entrusted without anxiety to be read at sight by a pianist of very moderate abilities.

Longmans' Music Course. By T. H. Bertenshaw (Longmans). This comprehensive book is divided into Elements of Music, Harmony and Counterpoint, Rhythm, Analysis, and Musical Form. The author, one of the masters at the City of London School, is not only a sound musician, but an expert educationalist, and his book bears upon every page evidences of much careful thought.—*Introduction to the Study of Theory.* By Franklin Petersen (Augener). A smaller theoretical treatise by a well-known Edinburgh musician, which will doubtless make its way. "I ForGet" is the author's somewhat paradoxical mnemonic for remembering the order of the Italian, French, and German sixths, which we hope his pupils, whatever their nationality, will not forget.—*A Popular Account of Ancient Musical Instruments.* By William Lynd (James Clarke and Co.). A cheap, useful, interesting, and fully illustrated little book, describing about 300 early instruments in the Galpin collection, all of which are said to be "in a perfect state of preservation, and what is still more remarkable, each contrivance [sic] is in playing condition."—*A Protest against the modern development of Unmusical Tone.* By Thomas C. Lewis (Chiswick Press). A pamphlet on "unmusical tone in organs, church bells, and pianofortes," by an eminent organ builder and expert on the subject.—*Music at the Queen's Accession.* By J. Spencer Curwen (Curwen). A reprint of the interesting lecture recently delivered by the author at the Society of Arts and at the London Institution.

MUSIC IN BELFAST.

(FROM OUR OWN CORRESPONDENT.)

THE concert season may be said to have closed here on the 10th ult., when the twenty-second and last of the Saturday night series was given in the Ulster Hall. The season has been an exceptionally successful one, the standard having been considerably raised in the matter of so-called popular music, with the result that more than once the utmost capacity of the building was taxed and even money turned away from the doors. Mr. Louis Mantell, under whose direction these Concerts have been given, has announced that next season, in addition to still further improving the Saturday night series, he intends giving five grand subscription concerts, for which he hopes to procure the best available talent, vocal and instrumental.

The Philharmonic Society during the past season has more than sustained its reputation as one of the first societies in Ireland. In addition to the always popular "Elijah," Berlioz's "Damnation de Faust" has been given once again and Handel's "Messiah" has been performed twice to crowded houses.

Dr. Lawrence Walker has also contributed to the season's activity in things musical by his three classical chamber concerts, in which he has been assisted by Herr Theodore Werner (solo violin), Herr Bash (solo violoncello), Miss Winifred Burnell, Miss McKisack, and others, and it is pleasing to record that the attendance was commensurate with the programme and performers.

On Palm Sunday and Good Friday full choral and orchestral services were held in St. George's Parish Church, when Gaul's Passion Service was given, the solos being sung by Mr. George Benson, Mr. James Loyal, and Master MacIlwaine, Mr. Edgar Haines leading the orchestra, and Mr. J. F. A. R. Neil, the deputy-organist, presiding at the organ. The entire service was most impressively rendered, under the talented conductorship of Dr. W. G. Price.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE first choral rehearsal in connection with this year's musical festival took place on the 12th ult., under the most favourable auspices. The choristers number 363 in all, consisting of 110 sopranos, 81 contraltos, 80 tenors, and 92 basses, of whom 124 are new singers. Dr. Heap, the newly appointed choirmaster, received quite an ovation.

One of the principal musical events of our busy musical season is Miss Fanny Davies's annual concert. This occurred on the 1st ult., when our gifted townswoman, as on many previous occasions, had again for her coadjutor Dr. Joachim; Mr. W. E. Whitehouse, in the absence, through illness, of Signor Piatti, made his *début* in Birmingham at this concert. The artistic *personnel* was further strengthened by the first appearance here of Mr. Alfred Gibson, the viola player. With such a combination of artists, Brahms's Piano-forte Quartet in G minor (Op. 25) was in safe hands, and a finer and more intellectual rendering of this inspired work has not been given in this city. The programme was altogether an exemplary one, and included Beethoven's Sonata for piano-forte and violin in A major (Op. 30, No. 1), Schumann's "Kreisleriana" (Op. 16), piano-forte pieces by Mendelssohn, Schubert, and Diémer, Bach's Sarabande and Bourrée for violin, Saint-Saëns's "Le Cygne" and an Allegro Appassionata for violoncello.

An interesting and somewhat novel concert was given by the Birmingham Amateur Orchestral Society, in the Town Hall, on the 8th ult. The chief interest lay in the first representation here of Felicien David's descriptive symphonic ode "The Desert," one of the finest examples of the French school of fifty years ago. The spoken lines were delivered with impressiveness by Miss Lilian Hovey, who also sang the chant of the Muezzin with characteristic effect. Mr. George Halford conducted with care and judgment. The solo vocalists were Mr. Henry Stokes and Mr. Harry Burman.

Mr. J. W. Turner's English Opera Company has given a short operatic season at the Grand Theatre. The operas

presented were "Faust," "The Bohemian Girl," "The Rose of Castile," "Il Trovatore," "Maritana," and "Sonnambula."

The musical *matinées* in connection with the Royal Birmingham Society of Artists' Spring Exhibition were inaugurated on the 3rd ult., when an excellent concert was given under Mr. Oscar Pollack's direction. The *matinées* will be continued weekly until the end of the season.

The Midland Musical Society gave its customary performance of Gounod's "Redemption," at the Town Hall, on Good Friday. Mr. H. M. Stevenson was the conductor and Mr. Perkins presided at the organ.

A rare and most valuable collection of original autograph letters and portions of manuscripts written by famous composers, musicians, singers, &c., was acquired last month by a well-known local collector. This magnificent collection comprises over 148 letters, manuscripts, portraits, &c., appertaining to various celebrities. Particularly interesting were the examples by Bach, Beethoven, and Wagner. The two pages of manuscript music by Johann Sebastian Bach contain the first number of the capriccio "Upon the departure of a beloved brother." The Beethoven relic consists of a letter signed during his last illness and two pages of manuscript music sketches, authenticated by Haslinger, of Vienna. There is a letter of Wagner's, also manuscript music from one of his opera scores. Of great interest are the letters and musical manuscripts of Schumann, Schubert, Mendelssohn, Paganini, Dibdin, Orlando Gibbons, Rubinstein, and Liszt.

The West Midland Federation of Evangelical Free Churches held a choir competition in the Town Hall on the 10th ult. The test piece in the three classes was Sullivan's "O love the Lord." Mr. E. Minshall was the adjudicator. In the evening a most successful choral festival was held, also in the Town Hall, when thirty choirs from Birmingham and the district, numbering 900 voices, rendered an interesting programme, which included Barnby's national song "Victoria," in a praiseworthy manner. Mr. Thomas Facer proved an excellent conductor, and the organ was safe in the hands of Mr. C. W. Perkins.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

STAINER'S "Crucifixion," which fully maintains its popularity in Bristol, was sung during Lent by several choral societies and in many churches, among them being St. Paul's (Portland Square), Redcliffe (where the work was first heard in Bristol), and St. Andrew's. Gounod's "Gallia" and Mendelssohn's "As the hart pants" were given in the Church of St. Mary, Tyndall's Park, on the 8th ult.

The Society of Bristol Gleemen, the second largest and best male-voice choir in our city, paid a visit to Newport on March 25, and sang to a numerous and delighted audience a number of familiar glees and part-songs.

Considerable interest was manifested in the third festival of the Bristol South Nonconformist Choirs' Association, which took place on March 31.

The Clifton Amateur Orchestral Society gave its annual concert on March 31, and displayed, by its performances (under the direction of Mr. Edward Pavey) of the overtures to Weber's "Preciosa" and Mendelssohn's "Fingal's Cave," and other works, very marked improvement.

At the last popular chamber concert of the season, on the 3rd ult., the chief work in the programme was Tschaiakowsky's Piano-forte Trio (Op. 50), played by Messrs. Milani, Parsons, and E. Pavey. The vocalist was Mr. Arthur Walenn.

The Bristol Society of Instrumentalists brought its season's work to a close, on the 14th ult., by an open rehearsal. A good assemblage listened with evident pleasure to Beethoven's "Egmont" overture, Schubert's "Unfinished" symphony, Reissiger's "Felsenmühle" overture, and Haydn's Symphony, No. 2, in D, which were capably performed under the direction of Mr. George Riseley.

Mendelssohn's "Elijah" was given on the 12th ult. by the City Road Choral Society. It was rather ambitious

Blessed be the man.

May 1, 1897.

ANTHEM FOR FOUR VOICES.

Psalm xli. i.

Composed by CUTHBERT HARRIS, Mus. Bac., F.R.C.O.

London: NOVELLO, EWER AND CO., 1, Berners Street (W.), and 90 & 91, Queen Street (E.C.); also in New York.

Andante con espressione.

SOPRANO. *VERSE.*
Bless - ed be the man, bless - ed be the man that pro -

ALTO. *VERSE.*
Bless - ed be the man, bless - ed be the man that pro -

TENOR. *VERSE.*
Bless - ed be the man, bless - ed be the man that pro -

BASS. *VERSE.*
Bless - ed be the man, bless - ed be the man that pro -

Andante con espressione.

ORGAN. *p*
♩ = 69.

vid - eth for the sick, . . for the sick . . and need - y, the

vid - eth for the sick, . . the sick and need - y, the

vid - eth for the sick, . . the sick and need - y, the

vid - eth for the sick and need - y, the

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First system of the musical score. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics for the vocal parts are: "Lord shall de - liv - er him in the time of trou - ble."

Second system of the musical score. It consists of five staves. The top four staves are vocal parts and the bottom staff is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics for the vocal parts are: "Bless - ed be the man, bless - ed be the man that pro -". The piano part is marked *pp* (pianissimo).

Third system of the musical score. It consists of five staves. The top four staves are vocal parts and the bottom staff is the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is common time (C). The lyrics for the vocal parts are: "- vid - eth for the sick, . . for the sick . . and need - y, the". The piano part is marked *pp* (pianissimo).

Lord shall de - liv - er him in the time of trou - ble.

Lord shall de - liv - er him in trou - ble.

Lord . . . shall de - liv - er him in time . . of trou - ble.

Lord . . . shall de - liv - er him in time of trou - ble.

VERSE. *p* Bless - ed be the man, *cres.* bless - ed be the man, the

VERSE. *p* Bless - ed be the man, *cres.* bless - ed be the man, the

VERSE. *p* Bless - ed be the man, *cres.* bless - ed be the man, the

VERSE. *p* Bless - ed be the man, *cres.* bless - ed be the man, the

p Bless - ed be the man, *cres.* be the man, the

f Lord shall de - liv - er him in the time . . of trou - ble, the

f Lord shall de - liv - er him in time of trou - ble, the

f Lord shall de - liv - er him, the

f Lord shall de - liv - er him . . in time of trou - ble, the

Lord shall de - liv - er him in the time of trou - ble.

Lord shall de - liv - er him in the time of trou - ble.

Lord shall de - liv - er him in the time . . of trou - ble.

Lord shall de - liv - er him in the time of trou - ble.

FULL. *p* Bless - ed be the man, *mf* bless - ed be the man, . . the

FULL. *p* Bless - ed be the man, . . . *mf* bless - ed be the man, the

FULL. *p* Bless - ed be the man, . . . *mf* bless - ed be the man, the

FULL. *p* Bless - ed be the man, . . . *mf* bless - ed be the man, be the

p *mf* *Gt. Diaps.*

cres. Lord shall de - liv - er him, . . the Lord shall de - liv - er him, . . the

cres. Lord shall de - liv - er him, the Lord shall de - liv - er him, the . .

cres. Lord . . shall de - liv - er him, the Lord, . . shall de - liv - er him, the

cres. man, the Lord shall de - liv - er him, . . the Lord shall de - liv - er

cres. couple Full Sv.

f Lord shall de - liv - er him in the time, the time . . of

f Lord shall de - liv - er him in the time . . of

f Lord . . shall de - liv - er him in the time . . of

him, shall de - liv - er him in the time . . of

f *Gt. to 15th.* *ff Full Gt.*

dim. trou - ble, *p* bless - ed be the man, . . .

dim. trou - ble, *p* bless - ed be the man,

dim. trou - ble, *p* bless - ed be the man,

dim. trou - ble, *p* bless - ed be the man,

dim. trou - ble, *p* bless - ed, . . .

dim. *p*

pp *morendo.* bless - ed be the man. A - men.

pp *morendo.* bless - ed be the man. A - men.

p *pp* *morendo.* bless - ed be the man. A - men.

pp *morendo.* bless - ed be the man. A - men.

pp *morendo.* bless - ed. A - men.

pp *morendo.*

RECENT NUMBERS.

THE MUSICAL TIMES (Sacred).

617.	Jesu, priceless treasure	J. Varley Roberts.
618.	Thou crownest the year	Josiah Booth.
621.	With all Thy hosts	John E. West.
622.	There was silence in Bethlehem's fields	John Stainer.
624.	O saving Victim	F. König.
625.	Hearken unto me	Myles B. Foster.
628.	I will sing unto the Lord	H. Purcell.
629.	The eyes of all wait upon Thee	A. R. Gaul.
633.	The night is far spent	Bruce Steane.
634.	Thou wilt keep him	A. D. Culley.
636.	Worthy is the Lamb	J. Francis Barnett.
638.	If I go not away	Thomas Adams.
640.	Save me, O God	C. S. Jekyll.
641.	Let us now fear the Lord our God	John E. West.
645.	Sing, O heavens	A. R. Gaul.
646.	God that madest earth and heaven	C. L. Naylor.
648.	Bow down Thine ear	William Beale.
649.	The strife is o'er	Bruce Steane.
651.	Blessed be the man	Cuthbert Harris.

Price Three-Halfpence each.

THE MUSICAL TIMES (Secular).

613.	It was a lover and his lass (Morley)	J. F. Bridge.
615.	Blow, ye gentle breezes, blow	J. Christopher Marks, Junr.
616.	O'er the woodland chace	Herbert W. Waring.
619.	Ballad of Earl Haldan's daughter	Robin H. Legge.
620.	Softly the moonlight	F. Iliffe.
623.	Spring	Frederic H. Cowen.
626.	The shades of night	J. Varley Roberts.
627.	Now the wearied sun declining	R. F. Lloyd.
630.	Under the greenwood tree	James Shaw.
631.	Autumn	J. Booth.
632.	A Shadow	Jacques Blumenthal.
635.	To Sylvia	Schubert-West.
637.	O happy eyes	E. Elgar.
639.	Pack, clouds, away	W. A. C. Cruickshank.
642.	A wet sheet and a flowing sea	R. H. Evans.
643.	The Fairy Queen	Alexandra Thomson.
644.	How soft the shades	King Hall.
647.	The Queen—God bless her!	Myles B. Foster.
650.	If I had but two little wings	C. H. H. Parry.

Price Three-Halfpence each.

NOVELLO'S OCTAVO ANTHEMS.

554.	Behold, I send the promise	J. Varley Roberts.
555.	Unto us a Child is born	Frank Adam.
557.	The Story of the Cross	J. Varley Roberts.
558.	Not unto us	John E. West.
560.	Hail to the Christ	J. Barnby.
561.	Praise the Lord, ye servants	J. Maude Crament.
562.	Sing, O heavens	H. D. Wetton.
563.	Where Thou reignest	Franz Schubert.
564.	My heart is inditing	Myles B. Foster.
565.	Let the righteous be glad	R. F. Lloyd.
566.	Lord of Life	A. C. Mackenzie.
567.	Be thou exalted	Clowes Bayley.
568.	I will give thanks (Twelfth Mass)	Mozart.
569.	O come let us sing	Myles B. Foster.
571.	Is it nothing to you?	" "

To be continued.

NOVELLO'S PART-SONG BOOK.

747.	Upon my lap my sovereigne sits	Martin Peerson.
748.	The Widow Bird	Charles Wood.
749.	Evening Breezes	G. R. Vicars.
750.	There rolls the deep	C. H. H. Parry.
751.	Shall I, wasting in despair	G. J. Elvey.
752.	Onaway	Godfrey Pringle.
754.	Invitation to mirth	Frank Adam.
755.	The Fortune-Teller's Song	Eaton Fanning.
756.	Is not that my fancy's queen?	C. H. Lloyd.
757.	Cherry Ripe	A. Herbert Brewer.
758.	Waken, Lords and Ladies gay	" "
759.	Songs of our land	Alicia Adelaide Needham.
764.	The Queen's song	Eaton Fanning.
773.	All hail! the glorious reign	F. H. Cowen.
774.	Rest thee, my little one	Thomas Facer.

To be continued.

NOVELLO'S PARISH CHOIR BOOK

319.	Magnificat and Nunc dimittis in C	T. Tallis Trimnell.
320.	The Apostles' Creed	J. H. Cornell.
321.	The Apostles' Creed (in G)	Edwin George Monk.
322.	Benedictus in D (Chant Form)	James Turle.
324.	Twelve Popular Hymns (Set 2)	A. H. Mann.
326.	Magnificat and Nunc dimittis in G	Arthur E. Godfrey.
328.	Benedicite in F	Myles B. Foster.
329.	Vesper Hymn (Two Versions)	From Beethoven.
333.	The Offertory Sentences	J. T. Field.
334.	The Offertory Sentences	" "
335.	The Offertory Sentences	" "
336.	The Offertory Sentences	" "
337.	Benedictus (in D), 4th Series. Greg. Tones	J. Stainer.
339.	Hymn, "How shall we teach our children"	G. C. Martin.
342.	Magnificat and Nunc dimittis in A (Unison)	Sir John Goss.
346.	Te Deum Laudamus (in B flat)	A. Herbert Brewer.

To be continued.

THE ORPHEUS (New Series).

287.	In the pleasant summer day	William Beale.
288.	I prithee send me back my heart	J. Varley Roberts.
289.	What care I how fair she be	Jacques Blumenthal.
290.	While my lady sleepeth	Percy Pitt.
291.	A Cavalier's Song	" "
292.	The Flirt	J. F. Bridge.
293.	The leaves to one another say	C. H. Döring.
294.	The moon looks down	" "
295.	Far down the green valley	" "
296.	Street music	Hamilton Clarke.
297.	The kiss	J. Barnby.
298.	In laudem amoris	" "
299.	There's life to be seen	George Miller.
304.	Shall I look to ease my grief?	C. H. Lloyd.
306.	Hark, hark! the lark	Hamilton Clarke.
307.	The Queen—God bless her!	Myles B. Foster.

To be continued.

NOVELLO'S SHORT ANTHEMS.

68.	Whom have I in Heaven but Thee	G. J. Elvey.
69.	O wisdom	J. Stainer.
70.	O Lord and ruler	" "
71.	O root of Jesse	" "
72.	O key of David	" "
73.	O day-spring	" "
74.	O king and desire	" "
75.	O Emmanuel	" "
79.	Lord, on our offences	Mendelssohn.
82.	I heard a voice from heaven	G. M. Garrett.
83.	The Lord redeemeth the soul	J. Baptist Calkin.
84.	O send out Thy light	" "
85.	If any man sin	Thomas Adams.
86.	I heard a voice	Alan Gray.
87.	The steps of a good man	F. Cambridge.

To be continued.

NOVELLO'S COLLECTION OF
TRIOS, QUARTETS, &c.
FOR FEMALE VOICES.

301.	Noble be thy life	Beethoven.
302.	So the world goes round	Marie Wurm.
303.	Softly the moonlight	F. Iliffe.
304.	You stole my love (arranged by F. Maxson)	W. Macfarren.
305.	Moonlight	Hamilton Clarke.
306.	The Snow	E. Elgar.
307.	Fly, singing Bird	" "
308.	To-day and to-morrow	Hamilton Clarke.
309.	England	J. L. Hatton.
310.	Hurrah for merry England	H. Hugh Pierson.
312.	The wings of sleep	C. H. Lloyd.
313.	The Queen's song	Eaton Fanning.
316.	All hail! the glorious reign	F. H. Cowen.

To be continued.

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for so young a body to attempt a work of such magnitude, but if the results were not in every respect what might be desired, they were at least praiseworthy.

Cheddar and Axbridge Choral Society gave commendable representations of Spohr's "Last Judgment," on the 5th and 6th ult., at the two towns from which the body derives its name.

Handel's "Judas Maccabæus" was performed by the Chipping Sodbury Choral Society on the 5th ult.

MUSIC IN DUBLIN.

(FROM OUR OWN CORRESPONDENT.)

"JUDAS MACCABÆUS" was performed by the St. Patrick's Past Chorists' Society, at the Antient Concert Rooms, on March 31, under the direction of Mr. Chas. G. Marchant, with full band and choir of 150 performers. Miss Agnes Treacy, a *débutante*, displayed sweetness, fluency, and good taste in her rendering of the solo soprano music, and Miss McConnell, Mr. R. G. Matthews, and Mr. T. Aylmer Kelly were successful in their several solos. The band and choir showed an advance upon its performance of last year, and the Cathedral boys deserve a word of special praise for their bright opening of "See the conquering hero comes." Mr. P. J. Griffith led the strings.

The Dublin Musical Society gave a Jubilee Commemoration concert on the 8th ult. The attractive programme was made up of Beethoven's "Engedi," Mendelssohn's "Hear my Prayer," Gounod's "By Babylon's wave," Sullivan's "Light of the World" Symphony, Handel's "Zadok the Priest," &c. Dr. Joseph Smith conducted, and the principal vocalists were Madame Marie Duma, Mr. Otto Dene, and Mr. Thomas Marchant. Mr. Horan was organist, and Mr. A. Darley leader of the band.

A performance of Mozart's Twelfth Mass and Rossini's "Stabat Mater" took place in the Town Hall, Kingstown, on the 12th ult., with full band and chorus. The principal singers were Mrs. McNeven, Mrs. Werner, Miss Frengley, Miss McConnell, Misses K. and D. Byrne; Messrs. A. Manning, R. McNeven, Junr., L. Mooney, and J. P. Kelly. Mr. P. Goodman directed, and Mr. F. Manly presided at the organ.

The last chamber music recital for the season was given in the Royal Dublin Society's New Theatre, on Monday, the 5th ult., when Beethoven's Serenade Trio in D (Op. 8), Grieg's Sonata in C minor (Op. 45) for pianoforte and violin, and Dvorák's Pianoforte Quintet in A major (Op. 31) were performed. The Royal Dublin Society deserves well of the musical public for organising and subsidising these recitals. During the several years of their existence their influence for good has been manifest in the improved taste of the young instrumentalists, who are increasing both in numbers and ability. The executants during the series have been Signor Papini, first violin; Mr. Arthur Darley, second violin; M. Octave Grisard, viola; Herr Bast, violoncello; and Signor Esposito, pianoforte.

Among the Holy Week services deserving of mention were Bach's "Passion Music," at St. Patrick's Cathedral, directed by Mr. Marchant; Mercadante's "Seven Last Words," at St. Francis Xavier's, by Mr. Goodman; Stainer's "Crucifixion," at St. Mathias', by Dr. Figgis; Casciolini's "Tenebræ," at St. Andrew's, by Mr. Seymour; Spohr's "Calvary," at Rathfarnham; and Gounod's "Seven Last Words," at University Chapel, by Mr. Leahy.

MUSIC IN DUNDEE.

(FROM OUR OWN CORRESPONDENT.)

At the second concert of the Dundee Amateur Choral Union, on March 30, "Israel in Egypt" was given, and, considering the lack of orchestral accompaniment and professional soloists, the performance deserves great praise. Mr. David Stephen, as conductor (in the unavoidable absence of Mr. Carl D. Hamilton), and Mr. Collinson, of Edinburgh, as organist, acquitted themselves admirably.

The Dundee Orchestral Society gave the second concert of the season on the 2nd ult., under the conductorship of Mr. A. M. Stoele. The first part of the programme was devoted to the works of local musicians, and had, therefore,

a special interest for Dundee concert-goers. The compositions, which were of great merit, were by Messrs. A. M. Stoele, R. O. Stoele, J. M. Smieton, David Stephen, and W. F. W. Jackson. The soloists were Miss Jane L. Moir and Mr. Richard (vocalists), Miss Louie Heath (pianist), and Mr. A. M. Stoele (violinist).

Two interesting historical organ recitals were given by Mr. David Stephen, in St. Leonard's School, St. Andrew's, on March 13 and 27. The first recital included works from the time of Buxtehude to Mendelssohn, the second from Mendelssohn to present-day composers, and both recitals were greatly appreciated by large audiences.

The Carnoustie Choral Union, under the conductorship of Mr. Edward Mason, concluded its recent season, on March 24, with a performance of Dr. Roland Rogers's prize cantata "The Garden" and a miscellaneous selection. The soloists were Miss E. Thomson, Mr. W. S. Hamilton, and Mr. A. H. Mitchell. The choruses were well sung, and the band was assisted by Mr. J. Adamson at the pianoforte and Mr. J. Burrows at the harmonium.

MUSIC IN EAST ANGLIA.

(FROM OUR OWN CORRESPONDENT.)

THE annual performance of "The Messiah," initiated sixteen years ago by Drs. Bunnett and Hill, took place in St. Andrew's Hall, Norwich, on Good Friday afternoon, in the presence of a very large audience. The profits were, as usual, devoted to local charities, and as the Norwich Festival Choir and the Philharmonic Societies' Band give their services, the expenses are reduced to a minimum. The vocal quartet comprised Miss Blanche Powell, Miss Lilian Hovey, Mr. Reginald Brophy, and Mr. A. H. Gee. Dr. Hill conducted and Dr. Bunnett presided at the organ.

On Good Friday evening a sacred concert was given, in Norwich, by the Working Girls' Orchestral Band, conducted by Mr. A. F. Howlett, which proved a source of pleasure to a large concourse of people. The programme included violin, cornet, auto-harp, and tubephone solos, interspersed with vocal and instrumental selections. It will be understood that the music was of a popular character, but the quality of the work done was a proof that the conductor's self-denying efforts are producing good results.

The choir of the Unthank Road Baptist Church, Norwich, assisted by friends, gave Mendelssohn's "Hymn of Praise," on the 13th ult., under the direction of its organist, Mr. W. L. Palmer. The solos were sung by Miss Martha Mase, Mrs. G. W. Warner, and Mr. H. Brummage, while the accompaniments were given by a fairly complete band, led by Mr. W. Johnson.

The Bury St. Edmund's Choral Society chose Mendelssohn's "St. Paul" for its concert on the 1st ult., conducted by Mr. Owen A. Clark, when a decided musical success was achieved, but the attendance was somewhat limited. Miss Amy Harding, Miss Katherine Comber, Mr. E. Dalzell, Mr. M. Dene, and Mr. Schofield sang the principal vocal parts effectively, and the chorus left but little to be desired.

The Mildenhall and District Musical Society gave a miscellaneous sacred concert, on the 6th ult., before a large audience. The band and chorus numbered about fifty. By assiduous practice, under the direction of Mr. J. T. Antill, the Society was enabled to make a highly creditable appearance, Rossini's "To Thee, great Lord," and the chorale from the "Hymn of Praise" being sung with finish and precision. The band was equally successful in a selection from the symphony to the latter work, and other compositions. The solos were entrusted to Madame Serruys, Miss K. Comber, Mr. W. J. Owers, and Mr. Owen A. Clark, whose efforts were much appreciated.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

IF ever butterflies were broken on the wheel it was when some of Schubert's "Deutsche Tänze"—delicate, tender creations as the composer, "le plus poète que jamais," ever penned—were set for full chorus and orchestra, their keys arbitrarily changed, the notes even altered in value,

connected by passages which sink far below mediocrity, and wedded to words which are a perfect triumph of inanity. The outrage—it is nothing less—was emphasized at Mr. Kirkhope's Choir concert, on the 7th ult., by a choice of *tempi* which suggested that the conductor did not know the originals of the caricatures he presented. It is a great pity that such an unpleasant impression should tarnish the recollection of the most perfect exhibition of choral singing heard in Edinburgh for many a long year. Dvorák's "Spectre's Bride" has been given more than once by Mr. Kirkhope's choir as well as by older societies, but the delicacy of *nuance*, the certainty of attack, the general appreciation of the choral possibilities shown by the splendid body of singers on this occasion were little short of absolute perfection. The soloists were Miss Esther Palliser, Mr. Iver McKay, and Mr. Andrew Black.

An important choral event was the performance of Bach's "St. Matthew's Passion, in St. Mary's Cathedral, on the 9th ult. Those who love this noble music and appreciate its difficulties would be the last to direct attention to obvious imperfections in its interpretation on this occasion. There was quite enough to satisfy the critical ear as well as the understanding heart, and to encourage a hope that next Lent will see an improved rendering before as large and as reverential a congregation. Mr. Gledhill sang the recitative music with rare feeling and care, and the music committed to Mr. Purves was also enjoyably rendered. Great praise is due to Mr. Collinson, whose unwearied efforts resulted in such a measure of success. The small, but well-balanced orchestra was supplemented by the organ.

At St. Paul's, York Place, the choir gave Gounod's "Redemption" on the 3rd ult. Mr. Prendergast, choir-master of the church, supplied the organ accompaniment.

On the 6th ult. Mr. Millar Craig's choir presented Cherubini's beautiful Requiem Mass. The second part consisted of Liza Lehmann's charming cycle, "In a Persian Garden," produced for the first time here. The solo music was sympathetically interpreted by Miss Kate Forbes Gray, Mrs. Anderson, Mr. C. C. Scott, and Mr. J. H. Kennedy.

At the University examinations for the degree of Mus. Bac., held at the end of March, the following candidates satisfied the examiners: First Professional, Miss Agnes Johnston, Miss Margaret Fullarton Kennedy, and Mr. Matthew Shirlaw; Literary part of the second Professional, Miss Agnes Johnston and Miss Christina Struthers. The examiners were Professor Niecks, Sir A. C. Mackenzie, and Mr. Franklin Peterson.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

On the 5th ult. the Glasgow Society of Musicians held a special meeting to consider the question as to whether Glasgow should have a city organist. After a lengthy discussion a large majority voted in favour of Mr. Summers's motion to the effect that no city organist should be appointed. The last concert for the season of the Glasgow Amateur Orchestral Society was chiefly remarkable for the appearance of Mr. Henri Verbrugghen, one of Ysaye's most gifted pupils, who created a great impression in Max Bruch's D minor Violin Concerto. Mr. J. More Smieton's cantata "King Arthur" was given by the Airdrie Choral Union on the evening of March 31, when the popular work appealed to many new friends. The performance was in every way a success. On the 11th ult. Stainer's "Crucifixion" was sung at Govan by the Parish Church Choir, which was augmented for the occasion.

Glasgow Cathedral was completely filled on the evening of the 15th ult., when Bach's "St. Matthew's Passion Music was given under the auspices of the Glasgow Choral Union. Bearing in mind the miserable support accorded to the same work when it was produced in St. Andrew's Hall last November, it spoke volumes for the enterprise shown by our premier choral society to risk another performance so soon. Many conditions favoured, however, the success of the venture, not the least being the highly appropriate *locale* chosen for the occasion. The performance all round was remarkably fine, the chorus

(comprising fifty boys' voices) did their conductor, Mr. Joseph Bradley, every credit; and Mr. W. H. Cole led a large orchestra, which included seventeen first violins, eight of whom were ladies. The solos were in the competent charge of Misses Taggart and Wilson, Mr. H. T. Brearley and Mr. Daniel Price.

MUSIC IN LIVERPOOL.

(FROM OUR OWN CORRESPONDENT.)

WHAT may be regarded as the closing month of the regular provincial season has been full of interest. First and foremost in the record of events must be placed the production in England of Berlioz's "Les Troyens," by the Liverpool Philharmonic Society, on March 30. The work was composed by Berlioz in his later and overburdened years. It was produced in Paris in 1863, and then remained on the shelf till it was included in the Berlioz cycle at Karlsruhe in 1889. Although the opera naturally loses by being produced on the concert platform, it made a very deep impression, and it is to be hoped that before long London amateurs will enjoy an opportunity of hearing this characteristic work of the French composer's genius. The performance, in which Madame Duma, Mrs. Fisk, Miss Izard, Mr. Hirwen Jones, Mr. Douglas Powell, and Mr. Edward Lloyd took part, was more than adequate. The elaborate orchestral accompaniments were well played, considering that only two rehearsals were possible. Mr. F. H. Cowen conducted with his usual efficiency. The end of the short Royal Carl Rosa Opera season was made memorable by the first local attempt at the production of so vast a work as Wagner's "Walkyrie," at the Royal Court Theatre. On the 3rd ult. the repeatedly and deservedly commended People's Orchestra gave a ladies' concert, at which Mozart's Pianoforte Concerto in A (the solo being admirably played by Mr. Leonard Borwick) divided the appreciation of the audience with Tchaikowsky's strongly contrasted "Pathetic" Symphony, of which a noble performance was achieved under Mr. A. E. Rodewald.

On the 6th ult. the Società Armonica, of which the rejuvenation under Mr. V. V. Akeroyd has before been chronicled, gave Mozart's G minor Symphony and an excellent selection of other music at the small Concert-room, St. George's Hall. The best Concert yet given by the College of Music Orchestra, now complete in every department, took place on the 8th ult., Mr. Courvoisier conducting as usual. The programme comprised Mozart's D major Symphony (No. 9) and Beethoven's Pianoforte Concerto in E flat, in which the first and second sections of the solo part were respectively played by two clever students, Miss H. Grant and Miss A. Crouch.

A chamber performance of the Schiever Quartet followed on the 10th ult. On the same evening, at a "smoking" concert of chamber music at the City Hall, two excerpts from Schubert's Octet, Beethoven's Septet, and a Mozart Quartet comprised in the scheme. In the course of the evening Mr. A. E. Rodewald, from whose orchestra the performers were recruited, was made the recipient of a deserved testimonial. At both these concerts Mr. F. W. Austin won high favour by his very excellent singing.

At the Pro-Cathedral Gounod's "Redemption" was repeated on the 1st ult., under Mr. C. Collins, Mr. F. H. Burstall being at the organ; and on the 9th ult. a Jubilee celebration of the founding of the Mount Pleasant Presbyterian Choral Society took place, under Mr. W. Lee.

Intimation has come to hand of performances of Gaul's "Joan of Arc," at Liscard, under Mr. Swift; of Spohr's "Last Judgment," at Warrington, under Mr. Crossley; and at Huyton and Garston of Smart's "Bride of Dunkerton," under Mr. T. Ashworth and Mr. Collier respectively. The same cantata was also announced by the Aughton Choral Society, for the 29th ult., by Mr. Courvoisier.

Mr. Hugh Percy Allen, of Christ College, Cambridge, has been appointed organist and choirmaster of St. Asaph Cathedral. There were over 200 applicants.

Dr. Peace's recitals have been intermittent, owing to the sittings of the Law Courts at St. George's Hall; they have shown no sign of decadence, but rather the reverse, in the estimation of the public.

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

VERY appropriately, the music of our regular season finished with the concluding concert of Mr. Brodsky's quartet party. The hold upon the public which the recitals of chamber music that Mr. Brodsky has so well established justifies the confident assurance that when, in October next, they are resumed, the Gentlemen's Concert Hall will be far too small. But as, in the splendid hotel which the Midland Railway Company is about to build, a large and handsome hall is to be placed, probably the temporary want of a suitable home may lead to accommodation of a sumptuous nature. The programme of the fifth concert was extremely interesting, including as it did the Schumann Quartet in F (Op. 41) and the Schubert Quintet in C (Op. 163). The Mozart Quintet in A for strings and clarinet sounded rather old-fashioned after the more advanced works; and, charmingly as the wind instrument was played by Mr. F. Norton, there was a lack of that perfect blending of tone which has been so delightful in all the performances of the string party.

The last of the Harrison concerts was somewhat disappointing. Lady Hallé's re-appearance in the Free Trade Hall had been looked for with such general interest that through the very crowded audience a distinct thrill of pain passed when the announcement was made of her indisposition; and the zealous exertions of a strong company of singers and players could not altogether atone for the absence of one who must always retain a peculiarly warm place in our esteem. It is earnestly hoped that next season Lady Hallé may be able to come among us as freely as of yore.

The first concert by the Manchester Male-Voice Chorus was given at the Gentlemen's Concert Hall, on the 8th ult., when the feature in the programme was Max Bruch's "Frithjof." The solo vocalists were Miss Stuart Cummins and Mr. Charles Clark, who displayed a fine baritone voice and artistic method. Mr. L. Risegari (violin) and Mr. Ed. Sachs (pianoforte) played Raff's Suite (Op. 210) and the *Adagio* from the Sonata (Op. 108) by Brahms, "In Memoriam" of that composer.

The Royal Carl Rosa Opera Company is having a short and, I fear, not very successful season here.

MUSIC IN NORTHUMBERLAND AND DURHAM.

(FROM OUR OWN CORRESPONDENT.)

ON the 8th ult. the Newcastle and Gateshead Choral Union gave a remarkably fine performance of Brahms's "German" Requiem. Little was it thought, when the work was placed in rehearsal, that before the date of its performance its composer would have passed over to the great majority. The death of Johannes Brahms invested the occasion with additional interest, and, as a mark of respect to the master, the audience was requested to listen to the work in silence. The performance of the "German" Requiem is, as those who know Brahms's music will readily admit, no slight undertaking for a provincial society. All the more credit, therefore, is due to the Choral Union for the excellent account it gave of the work. The choir of nearly 400 voices sang the choruses admirably; no finer chorus singing has been heard in this locality for many years. The orchestra, too, was excellent, considering that only one full rehearsal was practicable. The principal vocalists were Miss Marie Füllinger and Mr. Douglas Powell. Mr. T. Wilkinson presided at the organ with ability, and Mr. J. M. Preston conducted with remarkable skill and discretion. The second part of the concert was miscellaneous.

ON the 7th ult. the South Shields Choral Society gave its final concert of the season, the principal work selected for the occasion being Sullivan's "Golden Legend," which, notwithstanding its popularity elsewhere, had not previously been heard in South Shields. The performance was, on the whole, very praiseworthy, and reflected much credit upon the Society and its conductor. The soloists were Miss Ada Patterson, Miss Jessie King, Mr. Lloyd Chandos, Mr. John Sandbrook, and Mr. W. Tone Allen. The choir, numbering some 150 voices, sang the choruses in a praiseworthy manner, and the orchestra of fifty performers was

thoroughly capable. Mr. M. Fairs conducted with much ability, and Miss Annie Smith presided at the organ.

The Heaton Amateur Vocal Union gave a performance of Handel's "Judas Maccabæus" in the Presbyterian Church, Heaton Road, Newcastle, on the 2nd ult., under the conductorship of Mr. John Murray.

Several performances of Stainer's "Crucifixion" have recently taken place in the churches in this locality, notably at St. Luke's Church, Wallsend, under the direction of Mr. E. J. Gibbon; and at Holy Trinity Church, Gateshead, under Mr. N. Coulson.

Rossini's "Stabat Mater" was successfully performed at St. Thomas's Church, Sunderland, on Good Friday, under the direction of Mr. George F. Vincent, the organist of the church, who presided at the organ. The choir was assisted by Miss A. Stevenson and Miss Millar, who rendered material assistance in the solos.

Mr. C. Lee Williams's cantata "The Last Night at Bethany" was given on the 14th ult., at the Parish Church, Ryton, under the direction of Mr. Nichol, organist of the church.

On the 9th ult. the Dunelm Musical Society gave Handel's "Judas Maccabæus." The soloists were Miss Stevenson, Madame Marie Bellas, Mr. D. S. Macdonald, and Mr. W. Peacock. There was a small orchestra, and Mr. F. Eustace Leatham conducted.

On March 25 the Wooler Choral Society, of which Mr. C. Stanley Wise is the conductor, gave a performance of "The Messiah" in the Tower Hill Presbyterian Church. The soloists were Miss M. Jacques, Miss M. Beers, Mr. E. Kemp, and Mr. D. Harrison.

The Durham Amateur Orchestral Society gave its first concert on March 29, under the able direction of Mr. Arthur Wallerstein, with marked success. The programme included Beethoven's "Prometheus" and Schubert's "Rosamunde" overtures, in addition to Mozart's Symphony in C. Miss Hilda Richardson was heartily applauded for her violoncello solos, and Mr. John Nutton sang two songs with much acceptance.

MUSIC IN OXFORD.

(FROM OUR OWN CORRESPONDENT.)

THERE is almost nothing out of the ordinary to record in the musical doings of the Lent term. The usual fixtures have all taken place in the usual course. Public classical concerts and Balliol concerts have pursued the even tenor of their way, the only variations being that Mr. Farmer had a special Bach programme at Balliol and that Dr. Joachim played in an orchestral programme this year. We also had a visit from the ladies known as the "Shinner" Quartet, who succeeded in attracting a fairly numerous and appreciative audience.

Sir John Stainer's terminal lecture was, as usual, full of original research, and amongst the illustrations was a motet by Sweelinck based on the "Old Hundredth," which is hardly likely to be allowed to slip back into the dusty shelves where it has reposed so long. Messrs. Garwood and Hadow have also given public lectures for the Professor.

The solitary deviation from routine that has taken place since the beginning of the year has been the production of some new music for the "Knights" of Aristophanes, written for the performance of that play by the University Dramatic Society by Mr. Bussell, of Brasenose. Large use was made of popular tunes by the composer, and though the reasons for their being employed were not always obvious, considerable skill was shown in the treatment of them. The music appeared to be rather beyond the powers of the singers who had to attempt to perform it, and Dr. Roberts, who conducted with unflinching energy, must have had some unenviable moments.

MUSIC IN SHEFFIELD AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

ON the 14th ult. the Sheffield Choral Union performed Costa's "Eli," under Mr. S. Suckley. The principals were selected from the ranks of the Society. Mr. W. Mason led the band, and Mr. H. Clough was organist. The choral portions of the work were admirably sung.

On Good Friday several musical performances took place. Dr. Coward's "Story of Bethany" was given by the Attercliffe Zion Choral Society, under Mr. W. W. Chisholm. The Sharrow Philharmonic Society, a newly formed organisation, performed "The Messiah" in creditable style, under Mr. J. C. W. Corbett. Stainer's "The Crucifixion" was sung in several of the city churches and at Eyam.

The Belper Musical Society gave "Elijah," in the Public Hall, on March 31, under the direction of Mr. T. B. Mellor. The principals were Miss Ada Lee, Miss Madge Robottom, Mr. Lacey Parker, and Mr. Stanley Cookson.

The St. John's Abbeydale Choral Society gave a successful concert, on the 9th ult., under Mr. G. A. Seed, when Cowen's "The Rose Maiden" was capitally rendered.

The Wirksworth Choral Society performed "Elijah," on the 8th ult., in the Parish Church. Mr. M. M. Day conducted, and Mr. Neville Cox was organist.

MUSIC IN THE SOUTHERN COUNTIES.

(FROM OUR OWN CORRESPONDENT.)

THE annual concert of the Marlborough Choral Society took place on March 30, when Handel's "Messiah" was performed. The chorus numbered over sixty voices, and the accompaniments were played on the pianoforte and organ respectively by Miss Annie Greenland and Mr. George Whitehead. Miss Elsie Butterfield, Miss Beatrice Chambers, Mr. James Horncastle, and Mr. Rowland Hughes were the solo vocalists, and Mr. W. S. Bambridge conducted as usual. At St. Peter's Church, on the 2nd ult., Stainer's "Crucifixion" was sung, under the direction of Mr. E. Salisbury, the solos being taken by Mr. Prior and Mr. Shillito. Miss Salisbury most ably presided at the organ.

The Salisbury Philharmonic Society—conductor, Mr. Alfred Foley—announced a concert to take place at the County Hall, on the 26th ult. The programme was to include Stanford's choral ballad "Phaëdra Crohoore" and "The Queen's Song," by Eaton Fanning.

A performance of Gounod's "Redemption" was given by the Choral and Orchestral Union of the G.W.R. Institute, New Swindon, on March 30, and listened to with great interest by a large audience. The principal vocalists were Madame Emily Squire, Mr. C. Emlin Jones, Mr. R. Grice, and Mr. W. Llewellyn. Mr. H. T. Sims conducted with admirable skill.

There should have been a larger attendance at the last Concert of the season given by the Trowbridge Musical Union on the 6th ult., when Costa's "Eli" was performed. The members of the chorus, generally speaking, did their work well, and a word of praise is due to the orchestra. Miss Alice Crawley, Master Percy Woodward, Mr. Samuel Masters, Mr. Charles Tinney, and Mr. Walter Snailum were the principals; and Mr. H. Millington conducted.

Sir John Stainer's meditation "The Crucifixion" was given in the Parish Church, Melksham, on the 14th ult., under the direction of the organist, Mr. C. H. Ogle, with Mr. J. B. Wickham and Mr. H. Finch as soloists.

Mr. Charles Fletcher gave his annual concert on the 2nd ult., at the Shaftesbury Hall, Bournemouth, assisted by his string orchestra numbering about 100 performers. The programme included Spohr's Ninth Concerto (with Mr. Fletcher himself as the soloist), Beethoven's String Quartet in B flat, and Mendelssohn's Sonata for pianoforte and violoncello in D (Op. 58), beautifully played by Miss Polyxena Fletcher and Miss Maud Fletcher. The vocalists were Miss Grosvenor Gooch, Miss Mounsey Heysham, Mr. Gerald Lee, Mr. Algernon J. F. Nugent, and Mr. Howard May. Madame Fletcher and Miss Jennie Cooke presided at the pianoforte, and Mr. Charles Fletcher conducted.

At the Parish Church, Andover, Stainer's "Crucifixion" was given, under the conductorship of Mr. J. W. Chuter, on the 5th ult., by an augmented choir. The solos were given with appropriate expression by Mr. R. E. Burlingham and Mr. W. D. Braithwaite, and Mr. H. W. Chuter accompanied on the organ.

The same popular work was also sung at the Above Bar Congregational Church, Southampton, on the 8th ult.,

Mr. E. F. Barrow and Mr. F. Julian being the soloists, and Mr. Percy Withers the organist. The same work was given in St. Mary's Church, on Good Friday; while at St. Lawrence, the music performed was the Passion Music from "The Messiah" and selections from Rossini's "Stabat Mater."

MUSIC IN YORKSHIRE.

(FROM OUR OWN CORRESPONDENT.)

THE visit of Dr. Joachim to Leeds has for many years past been an annual event at the subscription concerts, and this year an unusually successful season was brought to a close, on the 7th ult., by a chamber concert in which the great violinist took a prominent part, and, much to the credit of Leeds, attracted a large audience. Not for years has he played more finely; and the concert came to an impressive conclusion with a remarkably fine performance of Brahms's Pianoforte Quartet in A (Op. 26), the other players being Miss Fanny Davies, Mr. Alfred Gibson, and Mr. Whitehouse. Mr. Rawdon Briggs also appeared as second violin in a Beethoven quartet, and Miss Rosa Green was the vocalist. The amalgamation of the subscription concerts with those of the Philharmonic Society has proved a great success. It has resulted not only in economy of administration, but in interesting a larger section of the public, and a surplus of something like £200 is expected from the season's working. "Nothing succeeds like success," so next year we may confidently look for at least as much support, with proportionately better fare. In another respect a distinct advance has been made here, for the orchestral fever seems to have reached even Leeds, by no means an advanced town in musical matters, in spite of—or it may be because of—its triennial festivals. There are now three separate orchestral societies doing good work at Leeds. The Leeds Permanent Orchestra's doings we have already had occasion to chronicle, and now there are those of the older established Symphony Society and the Leeds Orchestra to be recorded. The former, a society chiefly amateur in its composition, showed a very marked improvement in the concert given on the 6th ult., under Mr. Grimshaw's sympathetic direction. Gade's Fourth Symphony in B flat and Gluck's "Iphigenia in Aulis" overture, with Wagner's Concert-coda, were the chief things, and were more than creditably performed. A selection from the first set of Brahms's "Liebeslieder" was also an attractive feature in the programme. The Leeds Orchestra's concert was given on the 11th ult., when three movements from Mendelssohn's Second Symphony and the "Egmont" overture were played with vigour and "go," the strings comparing well in the matter of tone with those of the Symphony Society. What they most want is delicacy and restraint. The band was heard to particular advantage in Massenet's "Scènes Pittoresques," and Mr. Elliott, who conducted, proved himself to be an accomplished violinist in a suite by Ries. A capital performance of Mendelssohn's G minor Pianoforte Concerto by Miss Stibbs was among the most enjoyable things of the evening. One of the most interesting concerts of the month has been one given by Miss Brigstocke and Mr. Heller on March 27, at which Arensky's Pianoforte Trio in D minor was introduced to Leeds. It was played with brilliancy and sympathy by Miss Brigstocke (pianoforte), Mr. Gutfeld (violin), and Mr. H. Walenn (violoncello), all of whom afterwards contributed solos, while Mr. Heller sang some unhackneyed songs. The Leeds Parish Church choir has always been deservedly famous, and, though its excellence has raised a host of imitators, it still preserves an exceptional degree of efficiency. This has been demonstrated at two special Lenten services, at the former of which, on the 5th ult., Bach's "St. Matthew" Passion Music was given, while at the latter, on the 12th ult., Dvorák's "Stabat Mater" was heard for the first time at the Parish Church. In this case the Leeds Permanent Orchestra lent very valuable assistance, and only the untimely collapse of the electric light, just as the grandiose "Amen" was well under weigh, prevented a thoroughly satisfactory result. Mr. Benton prepared and directed both performances, in the one case playing the organ and in the other conducting.

Considering that every performer was from the immediate neighbourhood, the all-round excellence of the renderings was the more creditable. The Messrs. Haddock have not been idle. At the last of their historical recitals, on March 24, pianoforte and violin sonatas by Brahms, Dvorák, and Grieg were ably played by Messrs. Ayres and Edgar Haddock; and on the 8th ult. Mr. Chilver-Wilson, one of the teachers at the Messrs. Haddock's College at Leeds, gave an interesting vocal recital with the aid of some of his pupils.

At Bradford, the Festival Choral Society ended its season on the 2nd ult. with Mendelssohn's "St. Paul," the soloists being Madame Amy Sherwin, Mrs. Ashcroft Clarke, Mr. Lloyd Chandos, and Mr. Douglas Powell. The interest of the occasion centred in the fact that this was the first appearance of Mr. Cowen as conductor of the society. Inspired by him both the chorus and the Bradford Permanent Orchestra united in giving a performance which, taken altogether, was very far above their average efforts for some time past. Under a musician with Mr. Cowen's ability and prestige the society seems likely to achieve even greater distinction than it has won in the past.

Only one Huddersfield concert of importance falls to be recorded—the last of the subscription series—and that was of no great artistic moment; for the band of the Coldstream Guards, excellent in its way, is hardly in its most fitting place in a concert-room. At Halifax, the Northgate End Orchestral Society gave a concert on March 25. Under Mr. J. Priestley, several of Schubert's works, varied by the music of Gounod, Vincent Wallace, Prout, and Mendelssohn, were given with generally satisfactory results. Another promising local orchestra, the Dewsbury Orchestral Band, gave, on March 27, a concert with a "popular" programme intended to attract the people, and so benefit the Indian Famine Fund. Mr. G. H. Hirst, the conductor, directed very praiseworthy performances of Nicolai's "Merry Wives" overture and German's "Henry VIII." Dances. Miss Bishop and Wood sang pleasingly, and Messrs. J. Brown and Wood were the instrumental soloists. On March 29 the Pudsey Choral Union, of which Mr. Albert Jowett is conductor, gave a highly creditable performance of "St. Paul," with Mesdames Robertshaw and Grew, Messrs. Taylor and Billington as soloists. Another stock oratorio, "Judas Maccabæus," was chosen by the Oakworth Choral Society for its concert on March 23, under Mr. Moore's direction. The Harrogate subscription concerts, promoted by Messrs. Naylor and Gutfield, came to an end on March 25, when an exceptionally interesting programme was given. Smetana's Pianoforte Trio in G minor (Op. 15) and Schubert's "Trout" Quintet were the main attractions, and solos were given by Mr. G. Walenn (violin), Mr. H. Walenn (violinello), and Mrs. Creser, whose songs included some interesting compositions by Mr. C. L. Naylor. It is satisfactory to learn that these excellent concerts have proved a financial as well as an artistic success.

The York Musical Society's performance of Dvorák's "Stabat Mater," on March 30, seemed to indicate that the society has, under Canon Hudson's energetic and very painstaking conductorship, taken a new lease of life. The accuracy of the chorus-singing was most praiseworthy, and the band did well, though the strings were not quite satisfactory in either tone or precision. The soloists were Madame Clara Samuell, Mrs. Burrell, Mr. Joseph Reed, and Mr. Arthur Walenn, of whom the last-named was particularly successful in realising the meaning of what he sang. The Hull Vocal Society, of whose chorus good things are spoken, gave a Mendelssohn programme on the 6th ult. "Athalie" and the "Hymn of Praise" were the works chosen, and of such exceedingly familiar music it is needless to say that a good account was given under Dr. Smith's direction. The principals were Madame Bertha Moore, Miss Mayes, Miss Langford, and Mr. Brearley, with Miss Lilian Hovey as reciter. The Whitby Choral Society, of which Mr. Hallgate has for many years past been the conductor, is congratulating itself on the fact that, with a largely increased expenditure, it is the better off for the season's work to the extent of three shillings! The programmes have not been very ambitious, for neither the "Hymn of Praise," Cowen's "Rose Maiden," nor yet selections from the works of Gilbert and Sullivan can be

said to be particularly exacting for a well-trained chorus. But what has been done has been done as satisfactorily as the society's means would permit. The Middlesbrough Musical Union, like the Leeds subscription concerts, adopts the excellent custom of engaging Dr. Joachim for one of its Concerts, and accordingly the season ended on March 31 with a Chamber Concert in which the great Hungarian violinist was the principal attraction.

MUSIC IN PARIS.

(FROM OUR OWN CORRESPONDENT.)

A GALA performance of Verdi's "Otello" was given on the 13th ult., at the Opéra, in aid of the "Ligne fraternelle des enfants de France," on which occasion Signor Tamagno made his first appearance here in the titular part, and was enthusiastically applauded by the audience, who were very greatly struck by his powerful voice. The other leading interpreters were Madame Caron and MM. Delmas, Vaguet, and Gresse. Mdlle. Ganne has obtained leave of absence from the Opéra, the lady having undertaken the part of *Brünnhilde* in the forthcoming first production of "Die Walküre" in Marseilles.

At the Opéra Comique Mdlle. Van Zandt made her re-appearance on March 30, when she sang the part of *Zerlina* in "Don Giovanni" for the first time in Paris. On the 27th of the same month a very satisfactory revival took place of Godard's "La Vivandière," with Mdlles. Delna and Laisné, and MM. Fugère, Badiali, and Leprestre in the principal parts. A new one-act opera, "Daphnis et Chloé," the libretto by M. Charles Rafæli, the music by M. Henri Büsser, has been accepted for performance by M. Carvalho. On the 10th ult. Boieldieu's "La Dame Blanche" was revived, the evergreen work being given in accordance with the original score, and without the numerous modifications which both conductors and vocalists had little by little introduced in the performance.

The winding up of the season of the Lamoureux concerts had been interrupted by the London engagement of the orchestra. However, in the concert of the 4th ult. we were once more treated to an excellent performance of Beethoven's Ninth Symphony, with Mesdames Leroux-Ribeyre and Passama, Mdlle. Engel and Ghasne in the solo quartet. On the same occasion M. Sechiari, a young violinist of the orchestra, made his *début* as a solo performer on his instrument, and proved himself, in the second Concerto by Wieniawski, a virtuoso of the first order.

In the Colonne concert of the 4th ult. the celebrated Belgian violinist, M. Ysaye, took part, and gave an admirable rendering of a *poème* for violin by M. Chausson, produced for the first time; a work replete with character and novelty of form, but somewhat sober in its colouring, and therefore of insufficient interest to the general public. The programme also included a portion of Liszt's "Faust" symphony, which was greatly appreciated. The concert of the 11th ult. resulted in a series of ovations to MM. Ysaye and Pugno, the violinist and pianist respectively of the occasion, the former playing the Beethoven concerto and a sonata by Bach, the latter Schumann's concerto and some "pièces romantiques" of his own composition.

The concerts given by virtuosos continue to be numerous. Those of Mr. Harold Bauer always attract crowded audiences, that eminent artist devoting himself almost exclusively to works of the highest order, which, moreover, he interprets in an entirely worthy manner and with a simply superb technique. He announces a fresh series of three performances on the 24th ult. and the 4th and 13th inst., with the co-operation of MM. Marsick and Salmon.

At one of the recent chamber concerts of M. Philipp, a notable novelty was a set of pieces for oboe, entitled "Scènes villageoises," from the pen of M. de Boisdeffre.

M. Horace Britt, a highly-gifted young violoncellist, scored a distinct success in a concert given, with the co-operation of the Lamoureux Orchestra, on March 19, when he introduced, amongst other numbers, a "Concert-stück" by M. G. Callaert, an Antwerp composer and organist.

Mdlle. Weingaertner, a pianist of considerable attainments, gave a recital here last month, when she met with great appreciation. In addition to several numbers by

classical masters, the lady played the entire series of the "Valse sérieuses" by M. René Lenormand, the interpretation of which latter formed, indeed, one of her principal successes on the occasion. Her father, M. Weingaertner, an excellent violinist, is the leader of a string quartet party, the performances of which are invariably well attended. On the last occasion the programme included part of a quartet written by an eleven-year-old child of the name of Bourdon. Precociousness in musical composition is, it must be admitted, more rare and more noteworthy than precocity in executive development, and the case in question thus deserves to be recorded.

Another pianist, M. Falcke, has gained numerous admirers during the past season, combining as he does technical perfection with a sympathetic individuality, and a charm of interpretation which appertains to him personally.

Mr. Arthur Reginald Little, a New York pianist, gave a successful recital, on the 3rd ult., and amongst other virtuosos of the instrument recently giving concerts may be named M.M. Risler, Delafosse, Nadaud, Chevallard, and Mdlle. Toutin.

The Académie des Beaux Arts has awarded the Kastner-Boursault prize to M. J. Combarieu, for his two interesting volumes: "Les rapports de la musique et de la poésie" and "Théorie du rythme dans la composition musicale."

MUSIC IN MONTREAL.

(FROM OUR OWN CORRESPONDENT.)

THE Philharmonic Society completed its twentieth season with its ninth annual festival, which took place on the 7th, 8th, and 9th ult. The programme was the most ambitious hitherto undertaken, as it included Beethoven's Ninth (Choral) Symphony. The other works were Max Bruch's "Arminius" and Wagner's "Tannhäuser," both of which had been previously given by the society, and Massenet's "Mary Magdalen." The *matinée* concert included Tchaikowsky's Overture "1812," Saint-Saëns's "Danse Macabre," Schubert's "Unfinished" symphony, Dubois's "Trois petites pièces," Liszt's "Les Préludes," and Wieniawski's Concerto, No. 2 (first movement), for violin, played with great effect by Mr. C. Moerenhout. The fine rendering which the Choral Symphony received was ample evidence of diligent study on the part of the members, and the work was ably conducted by Mr. Mollenhauer, the Associate conductor. The opening concert was devoted to "Arminius." On the second evening, Massenet's sacred drama was finely performed and received the unstinted applause of a large audience. "Tannhäuser," repeated from last season, again proved to be the greatest attraction. The performance was a very good one and formed a fitting close to a fine series of concerts. Mr. Guillaume Couture once more demonstrated his great ability as the society's conductor.

MUSIC IN AMERICA.

(FROM OUR OWN CORRESPONDENT.)

JUST now speculation is rife as to what will be the developments of the next season in regard to grand opera in New York. Neither the regular season at the Metropolitan Opera House nor the extra season of German opera, given under the direction of Mr. Damrosch, came anywhere near being a financial success. Moreover, neither of the companies succeeded in making good their losses on their tours. It is positively stated that the brothers De Reszke have declined to return to America for another season, which will deprive the Metropolitan of two of its strongest attractions. It is also reported that Mr. Damrosch has engaged Madame Melba for his company, and that he will probably also retain the services of Madame Nordica, from which it would seem as though he intended leaving the field of German compositions to which he has hitherto confined himself so closely, and would compete with the forces of Mr. Grau on their own ground. Mr. Damrosch has made no bid for a lease of the Metropolitan for next season, and it now seems as though there might be a battle royal between impresarios next season, or else that the Metropolitan people might withdraw and leave

their rivals in possession. At the moment of writing the stockholders of the Metropolitan have been in session considering plans for their building, but no definite results have been reached.

Among the last efforts of the Damrosch Opera Company was the production of a grand opera in four acts, by Mr. Xaver Scharwenka, who has been at the head of a conservatory of music in New York for some years. The scene of the opera is laid during the sixth century and it deals with Gothic history. It portrays the conventional conflict between love and duty, and contains a good many effective situations of a rather lurid and gloomy order. The opera was produced for the first time in Germany last fall, and is said to have made a powerful impression there. At its appearance here Mr. Scharwenka conducted the orchestra himself, and displayed a thorough command over his forces. But notwithstanding this, and the fact that new scenery and costumes had been provided and considerable care spent in preparation, "Mataswintha" did not rouse any special enthusiasm. It is doubtful if it will be performed again.

On March 10 and 11 the Cecilia Society, of Boston, sang Beethoven's great "Missa Solemnis" in the Music Hall in that city. The solo quartet was made up of Miss Wright, Miss Little, Mr. Frederick Smith, and Mr. Arthur Beresford. Accounts from Boston commend the society and its conductor for their courage and conscientiousness in undertaking this enormous work, but do not speak of it as having been more than measurably successful. It has only been given two or three times in this country, and never with any great degree of *éclat*, and the Boston critics think that it is not worth while to undertake what can never be satisfactorily performed.

On March 18 the Musical Art Society of New York gave its second and last Concert of the season in Carnegie Hall, presenting the following programme: "Miserere," Allegri; "Crucifixus," Lotti; "Ave Verum," Josquin de Prés; "Timor et Tremor," Orlando di Lasso; "O Filii et Filie," Volckmar Leising; "God's time is the best," J. S. Bach; "Nachtwache," 1 and 2 (Brahms); two selections for violoncelle—Andante and Minuet, Milandre; "Plaisir d'Amour," Martini; "Liebe, dir Ergeb' ich Mich," Cornelius.

This society has devoted so much study to the works of the old masters that it produces them with a very high degree of perfection. In fact, for pure art, such as makes its appeal to a cultivated appreciation of music, these concerts are by far the best now given in the country. The violoncelle de gamba used were from the collection of Mr. Steiner, of New Haven, who has collected a large number of curious and obsolete instruments.

In the same week the Oratorio Club of Brooklyn gave a concert in Plymouth Church, bringing forward Schubert's "Miriam's Song" and a short and very attractive cantata called "The Rose," by Mr. W. W. Gilchrist, of Philadelphia. The latter work was given some two years ago by the same society. Mr. Walter Henry Hall is the conductor of the Club.

A choral society has been formed among the members of the Russian colony in New York, which made its first venture on the 2nd ult. The conductor, Mr. Platon Brunoff, has gathered most of his chorus material from such amateurs as he could find, and naturally his choice has been considerably limited. Notwithstanding this the society accomplished some creditable singing of Russian folk-songs, and the soloists played only Russian compositions, so that the Concert had an individual and novel flavour which was interesting.

In Pittsburg, at the great Carnegie Library and Music Hall building, Mr. Frederic Archer has all the winter continued his weekly organ recitals, and has supplemented them by a series of lectures on the great composers, illustrated by pianoforte and organ arrangements from their works. These recitals and lectures have had an astonishing educational influence, especially among the working people of Pittsburg, who flock to them by thousands. All sorts and conditions of men are admitted—children also, and the small people are furnished with programmes like their elders, and allowed to enjoy the music to their hearts' content. It is said that children can be seen among the audiences who are regular *habitues* of these concerts. The

recitals are given on Sunday afternoons, and generally draw audiences of about 3,000 persons each. The secondary effect of these entertainments is to be seen in the increased interest and improved quality of work manifested by the choirs and choral societies of Pittsburg and its vicinity.

ON March 27, the choir and orchestra of the Bow and Bromley Institute gave a concert in the Institute Hall, under the direction of Dr. W. G. McNaught. The programme included "Phaudrig Crohoore" (Stanford), "The Song of Miriam" (Schubert), in which the solo was ably sung by Miss Amy Sargent, and Handel's Organ Concerto in B flat, in which the solo part was played by Mr. H. F. Ellingford. On Good Friday the choir gave the usual performance of "The Messiah." The principals were Madame Kate Cove, Miss Eliza Thomas, Mr. Iver McKay, and Mr. Sutton Shepley (in place of Mr. W. H. Brereton, who was indisposed). Mr. W. Frye Parker led the orchestra, Mr. Ellingford presided at the organ, and Dr. McNaught conducted. The Bow and Bromley Institute Choir and Orchestra of 150 performers gave an excellent concert at the People's Palace on the 10th ult., to a large and appreciative audience. The selections included Schubert's "Rosamunde" overture, Stanford's amusing Irish ballad "Phaudrig Crohoore," and Somervell's dramatic "Charge of the Light Brigade," in the *Finale* of which the melodies of "God save the Queen" and "St. Ann's" tune are very effectively combined. Dr. W. G. McNaught conducted with all the skill incidental to good musicianship combined with long experience in wielding the baton.

ST. GEORGE'S HALL, the time-honoured abode of the German Reed combination, was re-opened (with new decorations, electric lighting, &c.) as the *Matinée Theatre* on the 17th ult. The manager, Mr. Philip Yorke, has made a laudable effort to supply a high-class "variety" entertainment for afternoon audiences, though hardly as yet with success. The chief musical feature was a new pantomime play "La revanche des Cigales," with music by Leon Schlesinger. Of the latter it is hardly possible yet to speak definitely, for the orchestra provided was by no means satisfactory and the work appeared to be insufficiently rehearsed. The music, which was conducted by the composer, has, however, a good deal of charm. There was also a new operetta "A Royal Roundhead," the music composed by Denham Harrison; but we cannot speak favourably either of the music or its performance. The Court Singers deserve mention for their excellent part-singing; but the chief success of the afternoon was undoubtedly the exquisitely sympathetic recitation of Tennyson's "May Queen," by Mrs. Bernard Beere, who was very heartily received on her *rentrée* after her long illness.

A SUNDAY School choir competition (under the auspices of the Sunday School Union) was held at the Surrey Chapel, Blackfriars, on the 1st ult. A number of local competitions had been previously held, and the prize winners of each section were invited to compete for a banner and other prizes, value £10, generously offered by Mr. Warming-ton. Seven choirs competed. The test pieces were the two-part arrangement of "All among the barley" (Stirling) and "O wert thou in the cauld blast" (Mendelssohn). In addition, each choir had to prepare three pieces of its own selection, one of which was chosen by the adjudicator for performance at the time of the competition. The first prize was taken by the Hanover School, Lambeth, the second by the Onslow School (S.W. district), and the third by Stormont Road (Clapham) School. All the choirs being prize choirs, deserve honourable mention. They were as follows: Pilgrim Fathers' School (South London), Presbyterian Church (Bermondsey), Kentish Town School, and Willoughby Road (Islington) School. Dr. McNaught adjudicated.

We are informed by the committee of the Allgemeine Deutsche Musik Verein that the annual meeting of the association will be held from the 27th inst. to June 1, at Mannheim. The proceedings will include six concert performances, three of orchestral and choral works, and three of chamber music, besides a *matinée* devoted

exclusively to Brahms. Amongst the works to be produced are Berlioz's "Lelio," Liszt's "Dante" symphony, Strauss's "Zarathustra," a symphony by Vincent d'Indy, a string quartet by Klughardt, and a cantata by Prohaska. The solo performers include Signor Busoni, M. Petchnikoff, M. E. Risler, and others; MM. Vincent d'Indy, Strauss, and Weingartner will be amongst the conductors. The orchestra will be that of the Court Theatre, reinforced by members of those of Darmstadt and Mainz. A performance of M. Eugene d'Albert's opera "Gernot" will usher in the meeting on the 26th inst., and the proceedings will terminate with the production of Herr Weinberger's "Genesius," at the Court Theatre, the composer in each case conducting.

THE Victoria Madrigal Society, established mainly for the performance of unaccompanied choral music, presented an attractive programme, on the 1st ult., at St. Martin's Town Hall, in aid of the Prince of Wales's Hospital Fund. Dr. J. Stanley Murray, the conductor, may be congratulated not only upon the excellent voices of the choir, but upon their even balance of tone. Gaul's "The Silent Land," Spofforth's "Hail, smiling morn," Pearsall's "Who shall win my lady fair," and Macfarren's "You stole my love" were among the best known pieces, and each was rendered with precision and delicacy. The choralists also made a good impression with a pleasing madrigal, not previously heard, "I lov'd a lass," by their conductor. The part-music was interspersed with vocal contributions from Miss Stanley Lucas, Mr. Barton McGuckin, and Mr. W. A. Peterkin, and by violin solos, played with breadth and freedom by Mdle. Henrietta Murkens.

MISS A. V. MUKLE and Miss Frances Thomas offered an unhackneyed programme at their chamber concert at Queen's (Small) Hall, on March 29. The first-named is an accomplished pianist, and her companion is an able clarinetist. Both took part in an interesting Trio in B flat (Op. 29), by Vincent d'Indy, in which they were associated with Miss May Mukle, a skilful violoncellist, and in Rheinberger's Nonet in E flat (Op. 130) for violin, viola, violoncello, double bass, flute, oboe, clarinet, bassoon, and horn, their partners in a good performance being Misses A. and F. Marshall, R. Watson, and Leila Bull, and Messrs. Chapman, Rice, and Brain. Miss Saïdie Kaiser, a tasteful vocalist, was heard in a graceful song, "When my Gretchen sings," by Miss A. V. Mukle, and in *morceaux* by Dvorák and Brahms.

AN excellent performance took place, on the 10th ult., at the Grocers' Company's School, Hackney Downs, of Gounod's Messe Solennelle, Schubert's "Song of Miriam," and the "Unfinished" symphony of the same master. In accomplishing their by no means easy task, the orchestra and choir of boys' and men's voices connected with the school acquitted themselves in an eminently praiseworthy manner; and the conductor, Mr. Ernest Newton, may be congratulated both upon the efficiency of the forces under his command and upon the zeal and ability on his part which have produced such excellent results. The solo parts were well rendered by Master H. Knott, Messrs. Henry Beaumont and Wilfred Cunliffe in the Mass, and Master A. S. Hillam in the cantata.

THE Hampstead Conservatoire students made an exceedingly creditable display of proficiency at a concert in the large hall of the institution, on the 5th ult. The overture to "Don Giovanni" and Wagner's "Siegfried Idyll" were neatly played by the well-balanced orchestra, ably conducted by Mr. Cecil J. Sharp. Among the soloists distinguishing themselves were Miss Ada S. Blackwood, who gave, with considerable taste, the first movement of Schumann's Pianoforte Concerto; Mr. Otto Spamer, with a conscientious rendering of Bach's "Chaconne"; Miss L. R. Carey, Miss M. Traill, Mr. Bernard E. Farrer, Miss Ethel Spiller, and Miss F. Eadie. Mrs. Richter agreeably contributed a couple of vocal pieces. Mr. E. d'Evry accompanied, and, as a tribute to the memory of Brahms, played on the organ the Dead March in "Saul."

A CONCERT of sacred music was given at the Borough Theatre, Stratford, on Good Friday, by the members of Mr. Ben Greet's "Shamus O'Brien" Company, under the

direction of Mr. Frank Tours. Mr. Magrath received an enthusiastic encore for his rendering of Gounod's "There is a green hill," as also did Miss Leonora Braham for her singing of the "Inflammatus" in Rossini's "Stabat Mater," with which work the Concert concluded. Other soloists deserving of mention were Miss Alice McFarlane, Mr. Avalon Collard, and Mr. Frank H. Morton. The orchestra and chorus of the company assisted, and the performance generally reflected great credit on the ability of the conductor, Mr. Frank Tours.

AT one of the Concerts Classiques, given on the 2nd ult. at the Salle des Fêtes, Pau, the performance consisted entirely of music by British composers, including Sir W. Sterndale Bennett's overture "The Wood Nymphs," Professor Stanford's "Irish" symphony, Sir A. C. Mackenzie's "Scotch" rhapsody, Mr. Cowen's "Language of Flowers," Sir Herbert Oakeley's "Edinburgh" march, as well as some minor pieces by John Bull, Dr. Arne, and Orlando Gibbons. Some concise biographical notices were appended to the programme leaflet, and the performance, under M. Edouard Brunel's zealous and intelligent direction, proved a most complete success.

THE chamber concert given by Mr. René Ortmans on March 27, at the Queen's (Small) Hall, acquired distinction by the first performance in London being given on this occasion of César Franck's String Quartet in D, a work written in 1889, the year before its composer's death, and first performed by the Société Nationale on April 19, 1890. The work comprises four movements, all of which are permeated by a spirit of melancholy and hopeless despair, which renders the work decidedly depressing. The themes, however, possess distinctiveness, and are developed with the skill and earnestness of expression common to the writings of this composer.

THE Bermondsey Settlement Choral and Orchestral Union, numbering 200 performers, gave a satisfactory performance of "Israel in Egypt," at the local Town Hall, on the 8th ult., under the skilful conductorship of Mr. John E. Borland. The oratorio, which was given with the original accompaniments, was preceded by the "Occasional" overture. The soloists were Miss Helen Jaxon, Miss Ruby Shaw, Miss Jessie King, Mr. John Probert, Mr. R. E. Miles, and Mr. John McMillan, the two last-named singing the duet "The Lord is a Man of War" with such spirit and judgment that repetition was asked for and obtained.

THE People's Palace Choral Society at Mile End, which makes such steady progress under the direction of Mr. C. H. Allen Gill, gave an excellent performance of "The Messiah" on Good Friday. The choruses were sung with much spirit, the attack being in most instances firm, whilst the leading points were well marked. From beginning to end there was no indication of lack of interest either on the part of the singers or the crowded audience. Madame Annie Marriott, Miss Edith Hands, Mr. Arthur Barlow, and Mr. Frank Tebbutt were the soloists, and Mr. B. Jackson presided at the organ.

THE third annual chamber music festival is announced to take place on the five days, from the 23rd to the 27th inst., under the auspices of the Beethoven-Haus Society, in Bonn. The opening concert will be devoted to Beethoven, Mozart, and Haydn; the second to Schubert; the third to Brahms; the fourth to Beethoven; and the final one (27th inst.) to Mendelssohn, Schumann, Brahms, and Beethoven. The net proceeds of the concerts will be devoted to three prizes to be awarded for new chamber compositions, which will be produced in connection with next year's Beethoven-Haus performances.

MISS MAUDE DANKS and Miss Hilda Gee, who gave a vocal and violin recital on the 13th ult., at the Steinway Hall, are promising young musicians who, if they continue to study with as much success as they have done up to the present, should acquire esteemed positions in their profession. Miss Danks has a soprano voice of pleasing quality and she articulates distinctly, although at times with an affected pronunciation. Miss Gee has need of greater executive command, but she played some violin music with commendable neatness and expression. Some songs were tastefully sung by Mr. Walter Ford.

THE Finsbury Choral Association shows steady progress. At Holloway Hall, on March 25, the performance of the "Redemption" had several points of interest, not the least of which was accurate perception of the spirit pervading the dramatic sections of the trilogy. These were delivered with genuine impulse and vigour. In the reflective numbers, also, Mr. Cecil J. Sharp, the painstaking conductor, had no reason to be ashamed of the vocalists and instrumentalists under his control. The principals included Miss Mabel Berrey, Miss Muriel Foster, Mr. Lloyd Chandos, and Mr. Henry Bailey.

MISS ROSA GREEN, who gave a concert, on the 5th ult., at the Queen's (Small) Hall, is gifted with a mezzo-soprano voice of rich quality, which has manifestly been well trained, and is used in a manner that denotes musical feeling. Miss Green, according to present custom on such occasions, sang in various languages, and was specially successful in Bemberg's "Chant Hindou" and Vidal's dainty lyric "Printemps Nouveau." Other artists who appeared were Mr. Andrew Black, Mr. Leon Mozin, and the Hillier Belgian String Quartet.

THE Guildhall School of Music, having outgrown its accommodation, is about to be enlarged at an estimated cost of £20,500. This extension of premises will include the addition of an orchestral saloon capable of seating 650 persons and twenty-seven new class-rooms. To meet the necessary expenditure the entrance and tuition fees of the pupils are to be slightly raised and an additional two-and-a-half per cent. will be deducted from the amounts paid to the professors. There are at present 3,527 students attending the various classes.

THE committee of the Garrett Fund have decided, under the sad circumstances of the death of that eminent musician, to continue their efforts to secure an adequate fund to present to Mrs. Garrett. They have the satisfaction of knowing that no course of action could have been more acceptable to Dr. Garrett himself. It is needless to add that this new arrangement will not change the character of the presentation, beyond making this practical expression of respect for the man, a mark of respect for his memory.

THE newly formed Stoke Newington Choral Association, under the able conductorship of Mr. Percy Taylor, followed up its recently recorded successful public debut by a second concert, given on March 29, at Morley Hall, Hackney, in aid of the Prince of Wales's Hospital Fund. The programme included the performance of Barnett's cantata "The Ancient Mariner" in the first, and a miscellaneous selection in the second part. Miss Kate Cherry, Miss Lizzie Jones, Mr. Samuel Masters, and Mr. R. E. Miles were the solo vocalists.

MR. GEORGE A. CLINTON began, on the 2nd ult., a series of three chamber concerts at the Queen's (Small) Hall. The chief works performed on this occasion were Beethoven's Serenade in D (Op. 25) for flute, violin, and viola, Brahms's Trio in A minor (Op. 114), and Mozart's Clarinet Quintet in A, the instrumentalists taking part being the Concert-giver, Miss Fanny Davies, Messrs. Fransella, Ludwig, Collins, Whitehouse, and Hobday. Miss Bertha Salter was the vocalist.

AT Battersea Town Hall, on the 9th ult., Dibdin's ballad opera "The Waterman" was sung as part of an entertainment in aid of the West Lambeth Teachers' Association. The characters were efficiently sustained by Mrs. A. Maule, Mrs. G. Green, Messrs. T. H. Elliott, W. Fox, and Maskell Hardy. The performance was under the direction of the last-named gentleman, whose select choir of twenty-four voices sang the part-music.

A PERFORMANCE of Haydn's "Creation" was given on the 13th ult., at Union Chapel, Islington. The choruses were sung by the members of the Psalmody Class in a manner worthy of high praise, and the solos were excellently sung by Miss Alice Simons, Mr. Charles Chilley, and Mr. Daniel Price. The accompaniments were played upon the organ by Mr. Fountain Meen, and Mr. R. Williamson conducted.

AT St. Luke's, Nightingale Lane, Clapham, a very effective rendering of Stainer's "Crucifixion" took place, on the 14th

ult. The solos were sympathetically sung by Messrs. W. Bowley (tenor), Claxton Dicks and Hills (bass). The precision of the choir in the choruses was well marked. Mr. Chase, the indefatigable and painstaking conductor, has ably held the post of organist and choirmaster for the last twenty years.

An interesting feature of the approaching Victorian Era Exhibition, soon to be opened at Earl's Court, will be a series of brass band contests, which have been arranged on a very much larger scale than has ever before been attempted. As the competing bands will be drawn from all parts of the kingdom, with cash prizes amounting to about £800, the contests will doubtless be very attractive and popular. Singers, too, will have every opportunity of proving their skill in a series of grand Choral Competitions, which have been excellently arranged to suit choirs of various sizes and constituents. £280 in money prizes, and a gold medal for the conductor of each winning choir, are some of the attractions offered.

Bach's Passion Music ("St. Matthew") was impressively performed at St. James's, Sussex Gardens, on the 9th ult., under the direction of Mr. Henry J. B. Dart, organist to the church. The soloists were Miss Dove, Miss Mary Barratt, Mr. Gilbert Denis, and Mr. Mervene Dene. Stainer's "Crucifixion" attracted a large congregation at the same church on Good Friday afternoon.

The Royal College of Music has instituted a "Junior Department" for pupils under fourteen years of age. The syllabus announcing this new feature says: "Every effort will be made to arrange the classes so that the general education of the pupils may be interfered with as little as possible." Full particulars may be obtained upon application to the Registrar, at the College.

The new and effective Lenten cantata, "The Cross of Christ," by Mr. Thomas Adams, organist and choirmaster at St. Alban's, Holborn, has twice been successfully performed at St. Michael's Church, Paddington, under the able direction of Mr. Edmund Rogers, the organist and director of the choir. There were large and appreciative congregations.

STAINER'S "Crucifixion" was performed at Christ Church, Marylebone, on the 9th ult. The tenor and bass solos were respectively sustained by Mr. Julian Rutt and Mr. Duncan Bernard with great taste and expression. Mr. Fred. J. Chaffer played the organ with great effect, and to his efforts as choirmaster the success of the performance was largely due.

A COMMITTEE has been formed to promote a testimonial to Dr. John Storer, who has been lying helpless for some months through serious illness. Subscriptions will be gratefully received by the Secretary, Mr. E. W. Naylor, 35, Oxford Road, N.W.

STAINER'S "Crucifixion" was sung at Christ Church, West Green, South Tottenham, on the 8th ult., and Good Friday, under the direction of Mr. A. M. Flack, organist and choirmaster. The soloists were Messrs. C. M. Gaze and J. M. Tonge. Mr. E. Drewett accompanied on both occasions.

A MORNING concert will be given at 7, St. James's Square, on the 26th inst., in aid of the Rev. Dr. Stainer's Homes for Deaf and Dumb Children, when a number of popular artists have promised to assist.

MR. JOHN E. WEST'S march "Victoria" will be played by the massed bands of the Guards, under Bandmaster H. F. Dunkerton, at the trooping of the colours on Her Majesty's birthday.

AT the University of London, Messrs. Thomas Ely and Percy Rodney Rideout have passed successfully the examination for the degree of Doctor of Music.

HER MAJESTY THE QUEEN has been graciously pleased to accept the dedication of Sir Herbert Oakeley's "A Golden Reign" and a copy of Mr. Harvey Löhr's patriotic chorus "Britain's Glory."

HERR FRANZ RUMMEL, the well-known pianist, has received the title of "Professor" from the Duke of Saxe-Anhalt.

FOREIGN NOTES.

ALGIERS.—A series of representations of the "Antigone" of Sophocles, and the "Erinyes" of Æschylus, with incidental music by M. Massenet, is to be given at the Antique Theatre in the coming August.

ANTWERP.—The first performance of an opera, "Numance," by M. van den Eeden, now in course of being mounted at the Royal Theatre, is looked forward to with much interest here. M. van den Eeden is one of the most talented of modern Belgian musicians, and the composer, *inter alia*, of a remarkable oratorio, "The Last Judgment."

BALE.—Probably the first among the performances in memory of Brahms now being held throughout the musical world, took place here on the 4th ult., when the "Deutsches Requiem" was given by the choral society under the direction of Dr. Volkland. The performance was in every way excellent and produced a deep impression, not a few of those present being moved to tears.

BAYREUTH.—According to the official announcement just made, the leading tenors at the forthcoming Festival performances will be M. van Dyck, of the Viennese Opera; Herr Vogl, the doyen of Bayreuth tenors; Herr Wilhelm Grüning, of Hamburg; and Herr Aloys Burgstaller, the young singer of Bayreuth training, who showed such great promise last year. Miss Brema will be the *Kundry* in "Parsifal" and probably also the *Fricka* in the tetralogy. It is stated that the house is completely sold out for the first series of the performances, and for the second nearly so, while for the third series more than one half of the accommodation has already been disposed of.

BERLIN.—A new one-act opera, "Enoch Arden," the libretto founded upon Tennyson's poem, by C. W. Marschner, with Victor Hausmann for its composer, was brought out at the Royal Opera on March 27. Herr Hausmann has hitherto been known here only as the composer of some pleasing orchestral pieces, and he cannot be said to have enhanced his reputation by the present score, which is devoid of any characteristic elements, the libretto being likewise wanting in essential dramatic qualities. There was some little show of applause, but the work is not likely to remain in the repertory very long.—The Emperor William centenary was celebrated in a worthy manner, on March 22, in the Memorial Church, with Dr. (now "Professor") Reimann in his accustomed place at the magnificent organ, to which some notable improvements have recently been added. The performance included a *Te Deum* by Blumner, Schubert's Twenty-third Psalm (sung by the choristers of the Hochschule), a selection from Handel's oratorios, including the "The Lord is a Man of War" (Herren Mödinger and Kropel), and an exquisite rendering by Dr. Joachim of an *Adagio* by Bach, while the organist likewise contributed several solo numbers, amongst them Mendelssohn's Sonata in F minor, which has rarely been heard to greater advantage.—The performance, on March 29, by the Philharmonic Choir, under Herr Siegfried Ochs, of Tinel's "Franciscus," is admitted on all sides to have been the finest yet given here, the solo parts also being in excellent hands.—The Philharmonic Orchestra, under Herr Nikisch's direction, will give a series of concerts at the Cirque d'Hiver, Paris, between the 9th and the 16th inst., and will afterwards proceed to Lyons, Strassburg, and some parts of Switzerland. Its reception in the French capital may be looked forward to with some pardonable curiosity.—Count Geza Zichy, the well-known one-armed pianoforte virtuoso, had an audience of the Emperor recently, the director of the Opera, Count Hochberg, being likewise present, when he played extracts from his opera "Alar," which has been accepted for performance here within a few weeks.—Herr H. von Herzogenberg has been appointed to the professorate at the Royal Hochschule, vacated by the recent death of Woldemar Bargiel.

BRUSSELS.—At the Théâtre de la Monnaie performances of M. Vincent d'Indy's "Fervaal" are being continued twice a week, and a successful revival has taken place of Bizet's "Les Pêcheurs de perles." Miss Brema was announced to re-appear in the parts of *Orphée* and *Delila*, previous to fulfilling her engagements at Covent Garden Theatre this month. M. d'Indy also conducted one of the recent Ysaye concerts, which included his orchestral legend

"Istar," while the two distinguished violinists, MM. Ysaye and Thomson, gave a superb rendering of Bach's Concerto for two violins.—An interesting performance, given by the Ysaye Concert Society on Holy Thursday, included Wagner's "Liebesmahl der Apostel," the Good Friday music from "Parsifal," and a chorus from César Franck's oratorio "Rebecca." The concert opened, in memory of Brahms, with the "Tragic" overture of the master, and concluded with Wagner's "Kaisermarsch," including the choral portion. The Liège Choral Society "Légia," under M. Sylvain Dupuis's direction, formed the choir.

BUDAPEST.—The last Philharmonic concert of the season took place, under Dr. Hans Richter, on the 7th ult., and included, as a novelty, a fantasia for pianoforte and orchestra by a young Hungarian composer, A. von Buttykay, which was greatly appreciated. At the conclusion of the concert Dr. Richter was overwhelmed with tokens, floral and otherwise, of the esteem in which he is held here.—Herr Humperdinck was invited to conduct the fiftieth performance, on the 11th ult., at the Royal Opera, of "Hänsel und Gretel," and was most enthusiastically received by a crowded audience. The performance was preceded by two orchestral numbers from his new work, "Die Königskinder," which pleased greatly, particularly the second, intended to illustrate a children's dance.

CARLSRUHE.—M. Vincent d'Indy's new opera "Fervaal," recently produced with so much success at Brussels, has been accepted for performance at the Court Theatre, under Herr Motil's direction. The work is also to be given at Munich, under Herr Richard Strauss.

CASSEL.—Mr. Eugene d'Albert's opera "Der Rubin," first produced at Weimar, under the brief conductorship, at the Hof-Theater, of the composer, is announced for performance at the Court Theatre here during the present month.

CHRISTIANIA.—Madame Bergliot Ibsen, daughter of Björnson and daughter-in-law of the dramatist, who recently took part in a concert given in Paris by Madame Marchesi's pupils, made her public *début* here as a vocalist on the 6th ult. The occasion was a recital given by Björnson, in the Municipal Hall, of some of Victor Hugo's poems, and the lady, who sang a number of songs by native composers, completely charmed the audience by her sympathetic voice and perfect method.

DARMSTADT.—An excellent performance was given, on March 15, by the Musikverein, under Capellmeister De Haan's direction, of Dvorák's "Stabat Mater" and Beethoven's "Missa solemnis," with Mesdames Plüddemann and Beck, Herr Robert Kaufmann, and Dr. Kraus (of Vienna) in the solo parts.—A young violoncellist, Arnold Földesy, of Budapest, has been enormously successful in concerts given here recently, and the critical notices in the press are enthusiastic in their praise of his technique and general artistic ripeness. He is only fourteen years of age.

DRESDEN.—An excellent first performance here of Bruckner's stupendous *Te Deum* was given, last month, at one of the concerts directed by Herr Nicodé, with the choir reinforced by the Bach-Verein, the Robert Schumann Singakademie, the Neustadt Choral Society, and others. The noble work, replete with religious fervour and, despite its elaborate design, of a truly grand simplicity, produced a profound impression, and will doubtless be heard here again before long.—Rehearsals are going forward at the Royal Opera of Herr Adalbert von Goldschmidt's already much talked of unique music-drama "Gœa," an important portion of which is to be produced here in concert form, with complete orchestra, in the course of the present month.

FLORENCE.—Signor Leoncavallo, the composer of "I Pagliacci," has written a "Hymn to the Muses," which he has dedicated to the tenor, M. van Dyck.

FRANKFORT-ON-MAIN.—A complete performance, entirely in accordance with Wagner's score, is to be given between the 15th and 20th inst., at the Stadt-Theater, in which several eminent German Wagner interpreters are to take part.

GENOA.—A new season is about to commence at the Politeama with "Mignon," the repertory also including "Les Pêcheurs de perles," "A Santa Lucia," "I Pagliacci," and "Cavalleria Rusticana." Signora Bellincioni and M. Garbin are amongst the leading artists engaged.

HAMBURG.—Madame Ingeborg von Bronsart's grand opera "Hiarné" was produced for the first time at the Stadt-Theater, on March 27, with considerable success. The principal vocalists were Fräulein von Mildenburg and Herr Grüning, who, with the composer, received numerous recalls.

LEIPZIG.—The season of the Gewandhaus Orchestra concerts, under Herr Nikisch, came to a close on the 1st ult., with the twenty-second concert of the series, the principal numbers in the programme being Schubert's "Unfinished" symphony and Beethoven's Ninth. Herr Nikisch had then but recently returned from Russia, where he conducted several concerts in Moscow and Warsaw with immense success.—Signor Tamagno is expected to make his first German appearance at the Stadt-Theater early in this month, after which he will give representations at Munich, Frankfurt, and elsewhere in the fatherland.—The first authoritative biography of Heinrich Marschner, the composer of "Der Vampyr" and "Templer und Jüdin," has just been published by the firm of Reclam. The author is Dr. Wittmann, keeper of archives at Pressburg, where the composer for some time resided.—The renovated and partly re-built church of St. John, containing the remains of Sebastian Bach, was newly consecrated on March 28; and on the 4th ult. an inaugurative concert took place here, dedicated entirely to compositions by the great Cantor, and in which the Leipzig "Quartett für Kirchengesang," as well as the chorists of St. John, under the able direction of Cantor Röthig, took part.

LINZ.—In accordance with a unanimous resolution passed by the Municipal Council, a monument is to be erected here to the late Anton Bruckner, and a commemorative tablet is to be placed at the house where he resided while holding the organistship at the Cathedral. The council have, moreover, voted the necessary funds for organising a series of some twelve popular concerts devoted to the performance, by the Linz Musikverein, of the principal compositions of the master.

LÜBECK.—Herr Ugo Afferni, a well-known musician of Annaberg, has been appointed to the conductorship of the newly founded Philharmonic Society here, a well-endowed institution which starts under conditions of much promise. Frau Afferni-Brammer, the wife of the conductor, and a violinist of note, will likewise be a valuable addition to the musical life of the town.

MAINZ.—Mr. Isidore de Lara's opera "Amy Robsart," produced at the Stadt-Theater in the first week of last month, met with a fairly favourable reception. Fräulein Holmy, who appeared in the titular part, was greatly applauded.

MALINES.—A somewhat unconventional International competition is to be held here on the 27th prox., when carillonists, professional and amateur, are invited to exhibit their skill on an instrument which, as everyone knows, abounds in Belgium. The *concours* is to take place in the Church of St. Rombaut, which possesses a very fine carillon, and several prizes will be awarded.

MANNHEIM.—Eugene d'Albert's opera "Gernot" was produced at the Court Theatre for the first time on the 11th ult., under the direction of the composer, and in the presence of a number of foreign visitors, the house being indeed crowded. The leading female part was most effectively interpreted by Madame d'Albert, and the performance altogether left little to be desired. The reception accorded to the new work of the Scottish pianist-composer was indicative of warmest appreciation, while the press organs agree in assigning to it a prominent place amongst contemporary operatic productions.

MILAN.—Puccini's "La Bohème" was produced for the first time at the La Scala Theatre, on March 22. The next novelty here, the Baron Franchetti's "Signor di Pourceaugnac," was announced to be brought out towards the end of last month.—The first Italian performance of "Hänsel und Gretel" (here called "Nino e Rita," in accordance with Italian fairy tale books) took place at the Manzoni Theatre, on the 4th ult., before an appreciative audience.

MUNICH.—Herr Ernst Possart, the Intendant of the Royal Theatre, recently gave an interesting and numerous public recital of Tennyson's "Enoch Arden,"

accompanied on the pianoforte by Herr Richard Strauss, who has written some very effective incidental music to the poem, consisting of a prelude, intermezzos, and melodramatic accompaniments. The recital was repeated on the 13th ult. at Frankfurt-on-Main.—An excellent performance of his own compositions was given, on March 31, by Herr Anton Beer, a gifted resident musician, with the co-operation of the pianist, Fräulein Hoffmann and members of the Kaim Orchestra. In a violoncello sonata, a string quartet, and a pianoforte quartet, which constituted the programme, the composer proved himself an earnest musician of marked individuality and was greatly applauded by a numerous audience.—Handel's oratorio "Deborah," for the first time, in Dr. Chrysander's critically revised version, was given on March 29, at the Odeon, by the Oratorio Society, conducted by Professor Gluth, and greatly appreciated.

—The symphony concerts of the Kaim Orchestra will in future be conducted by Herr Weingartner, the ubiquitous Berlin Capellmeister, Herr Zumppe, their former conductor, having accepted the musical directorship at the Royal Theatre, Schwerin. As in the two preceding years, two complete cycles of Beethoven's Symphonies will be given by the Kaim Orchestra during July and August next.

NAPLES.—Umberto Giordano's opera "Andrea Chénier" was produced at the San Carlo Theatre, on March 20, for the first time, when it met with a brilliant reception. Many numbers had to be repeated, and the composer was recalled no less than thirty times during the evening.

PALERMO.—The Royal Conservatorio here has opened a competition amongst former pupils of the Institution, offering a prize of 1,000 lire for an oratorio for solo voices, chorus, and orchestra.

PRAGUE.—M. Safonow, the distinguished director of the Moscow Conservatoire, was the conductor of the third Philharmonic concert of the season, last month, and met with so much appreciation that an additional extra concert was arranged for him by the society. The programmes were almost entirely devoted to Russian composers, and included Tchaikowsky's "Pathetic" symphony, Glazounow's "Chopiniana," and Rimsky-Korsakow's "Scheherazade" suite. The pianist was M. Theodor Koenemann, a pupil of Safonow and an excellent artist, who introduced some interesting pieces by composers of the neo-Russian school.—A performance of Handel's "Israel in Egypt" was given, on the 19th ult., by the Tempel Choral Society, under the conductorship of Herr R. Taussig, the solo parts being rendered by members of the German Opera.—Herr Angelo Neumann, the well known impresario, is about to publish an historical record of his, now defunct, "Richard Wagner Theatre," which in its time rendered yeoman service to the cause of the Bayreuth master. A number of letters written by the latter to Neumann will be published in the volume for the first time, and cannot fail to prove highly interesting.

ROME.—The first performance here of Wagner's "Götterdämmerung" took place on March 26, at the Royal Opera, and, notwithstanding an indifferent interpretation, proved a distinct success. With it, the entire Tetralogy has now been placed in the *répertoire*. Amongst the number of pianists who have made their appearance here recently, one of the most successful has been M. Edouard Zeldenrust, an artist well-known also in London musical circles.

ST. PETERSBURG.—Madame Sigrid Arnoldson has succeeded Madame Sembrich as the star for the time being at the Imperial Italian Opera, and has appeared with immense success in "Faust," "Mignon," "Manon," and "Lakmé."—The famous Viennese Udel Quartet is making a tour in Russia just now, and both here and in Moscow their refined humorous vocal interpretations have been most highly appreciated. The party had the honour to appear before the Dowager Empress at a private concert.—A new four-act opera, "Lenore," was brought out with some success at the Imperial Italian Opera, on March 23. The libretto is a dramatised version of Bürger's well-known ballad, and the composer is M. Jules Kapry, a French musician residing in this capital.

STUTTGART.—Mascagni's two one-act operas, "Zanetto" and "Silvano," were performed for the first time at the Court Theatre on March 28, but cannot be said to have attracted much attention at the house where the composer

of "Cavalleria" gained one of his most notable German triumphs.

VIENNA.—Closely following upon the recent one hundredth performance of Goldmark's "Die Königin von Saba," at Budapest, a similar event has been recorded, on March 21, at the Imperial Opera, where the work was first produced on any stage just twenty-two years ago. The composer, who is very popular with the Viennese, was the object of numerous ovations on the present occasion. Frau von Ehrenstein and Herr Winkelmann were in the principal parts. Cornelius's comic opera "Der Barbier von Bagdad" was revived on the 5th ult., under Dr. Hans Richter's direction, with a success which renders it the more inexplicable why this charming work is not more frequently heard.—Herr Gustav Mahler, of the Hamburg Opera, and formerly of that of Budapest, has been appointed to a conductorship at the Imperial Opera, probably with a view to the impending retirement of Herr Jahn. Herr Mahler, who first became generally known by his ingenious completion of the fragmentary score of Weber's comic opera "The Three Pintos," is a conductor of considerable talent and experience, he having also been some time director of the German Opera at Covent Garden. Pending the actual retirement of Herr Jahn, there will be four conductors now at the Imperial Opera.—The principal event in the concert-room was the series of performances given last month by the Berlin Philharmonic Orchestra, under the direction respectively of Weingartner, Nikisch, and Felix Mottl, and which were highly appreciated. Among the soloists taking part were MM. Sauer and Busoni, Professor Heermann (of Frankfurt), Miss Camilla Landi, and Frau Mottl.—Richard Strauss's symphonic poem "Zarathustra," produced here for the first time at the Philharmonic concert of March 24, under Dr. Richter, met with an admirable performance, but left the audience in a state of bewilderment.—In memory of Brahms, the composer's "Deutsches Requiem" was performed by the Gesellschaft der Musikfreunde, on the 11th ult.

OBITUARY.

A FAMILIAR figure has been removed from St. Paul's Cathedral and its precincts in the person of the Rev. WILLIAM SPARROW SIMPSON, D.D., F.S.A., whose death, we regret to record, took place on March 28, at the age of sixty-nine. Dr. Simpson, who was a Cambridge man, held curacies at St. Mark's, Kennington, and Chesterford. In 1857 he became rector of St. Matthew's, Friday Street, and subsequently, and until the time of his death, rector of St. Vedast, Foster Lane. The deceased clergyman, who received his D.D. degree from the Archbishop of Canterbury, was one of the librarians of Lambeth Palace. Dr. Simpson's memorable connection with St. Paul's Cathedral began in 1861, when he was appointed a Minor Canon and Librarian. The library of the Cathedral was the object of his devoted care. He catalogued it, and all its treasures, contents, and peculiarities were part of his daily life. His other appointments at St. Paul's were Succentor (March 31, 1876 to 1885), Junior Cardinal (1878-81), and Sub-Dean. It is more especially in connection with his office of Succentor (the acting deputy of the Precentor) that Dr. Simpson's death claims notice in these columns. Only those who worked with him know with what thoroughness and tact he discharged those important duties, and Sir John Stainer would be the first to acknowledge the value of his zealous co-operation and unwearied enthusiasm in the cause of music in our Metropolitan Cathedral. The reports of the music which he presented from time to time to the Dean and Chapter, besides being valuable printed records of splendid achievements, show that earnest spirit which was characteristic of the man. He further showed his practical interest in choirmen by being one of the treasurers of the Choir Benevolent Fund. Dr. Simpson was a born antiquary; his best known works in that department of study are "Chapters in the history of Old St. Paul's" (1881) and "Gleanings from Old St. Paul's" (1889). He was greatly beloved in both public and private life, and leaves behind him a very fragrant memory. The interment took place at Norwood Cemetery.

We have to record the death, in London, on the 3rd ult., after a brief illness and at the early age of thirty-two, of

HENRY ERSKINE ALLON, a composer of considerable promise. He was the only surviving son of the late Rev. Dr. Henry Allon, of Union Chapel, Islington, the well-known divine, and, in association with the late Dr. Gauntlett, editor of the "Congregational Psalmist." After graduating at Cambridge, Erskine Allon studied for the Bar, but soon elected to devote himself exclusively to music. His compositions, about thirty in number, include some very graceful pianoforte studies, as well as six cantatas, one of which, "Annie of Lochroyan," was performed by the Philharmonic Society in 1893, and a similar work met with a very favourable reception at a recent concert of the Highbury Philharmonic Society. An earnest artist, aiming at a high ideal, his powers had been rapidly developing of late, and his premature loss is the more distinctly to be deplored.

One of the most justly esteemed musicians and musical authors of Italy, GIROLAMO ALESSANDRO BIAGGI, died at Florence, on March 21, at the age of seventy-eight. Born at Milan, he studied at the Conservatoire of that town, and for a time occupied the post of orchestral conductor, during which period he composed an opera, "Martino della Scala," and several sacred works. Subsequently, however, he devoted himself almost exclusively to critical or historical labours. He was the editor, at one time, of the *Italia Musicale*, of Milan, and afterwards, having taken up his residence in Florence, he became the musical critic of the *Nazione* and of the leading periodical, *La Nuova Antologia*, in which capacity, albeit of somewhat reactionary tendencies, he wielded considerable influence and authority by his erudition and lofty conception of his art. Biaggi, who occupied for many years a professorship of musical history and æsthetics at the Royal Institution of Florence, was the author, amongst other works, of an important volume, "Della musica religiosa e delle questioni inerenti." An intimate friend of Rossini, he had been engaged for some years past upon an elaborate biography of that master, which, however, unfortunately remains incomplete.

The musical life of Melbourne has sustained a loss by the death of Signor PIETRO CECCHI, the distinguished singing master, the principal teacher of Madame Melba, who died in that town, somewhat suddenly, on the 4th ult. He was a native of Rome and began his career as an architect in the service of Pope Pius IX. Mixed up in the Italian revolutionary movement of 1848, he was obliged to quit the Papal territory, and being gifted with a well cultivated tenor voice he tried his fortune on the operatic stage. He appeared in leading parts at Turin, at La Scala, Milan, and elsewhere in Italy with great success; he also toured in the United States and on several occasions sang in London. For the last twenty-six years Cecchi had taken up his abode in Melbourne, where he was highly esteemed as a vocalist and teacher, and was a most popular figure in society.

FRANCESCO QUARANTA, an Italian composer of considerable merit, died at Milan on March 26, having just completed his forty-ninth year. He was a pupil of the Conservatoire at Naples, his native place, and for many years had established himself at Milan as a much-sought vocal teacher. He was the composer of a successful opera, "Ettore Fieramosca," of a Mass with orchestral accompaniment, and of a number of charming songs.

The death is announced, on March 13, at Dresden, of BRUNO RAMANN, a much esteemed musical and vocal professor in the Saxon capital, where he had resided the last twenty-seven years. A highly-cultured artist, he made himself favourably known both as a composer, chiefly of pianoforte pieces and four-part songs, and as a writer of poetry. He was born at Erfurt in 1832, and was a pupil of Moritz Hauptmann, in Leipzig.

EDUARD KULKE, a well-known novelist and author on musical subjects, died in Vienna, on March 20, at the age of sixty-six. He was for many years the musical critic of the Viennese *Fremdenblatt* and the *Vaterland*, and one of the earliest champions of Richard Wagner.

JOHN SIDDONS, of Snarestone, near Atherstone, England's oldest chorister, died on the 2nd ult. For eighty-three years he sang in the Snarestone Church choir, under five different rectors. Four of the deceased's sons, five grandsons, and three brothers have been members of the same choir. His eldest son was organist for forty years, and the deceased was parish clerk of Snarestone for fifty years.

We record the death, last month, of Mrs. G. H. JOHNSTONE, of Headingly, Hamstead, Birmingham, a well-known patron of musical art and hospitable entertainer of artists taking part in the Birmingham Festivals, including Gounod, Dvorák, Christine Nilsson, Joseph Maas, Marie Roze, Albani, Patey, and many other celebrities.

Dr. JACOB BRADFORD, the composer of the oratorio "Judith," and other works, together with a quantity of organ music, died on the 19th ult., after a brief illness of only a week's duration, and still in the prime of life. Dr. Bradford was well known as a Church organist, holding various appointments, including that of St. Mary's, Newington. He was preparing a performance of his "Song of Jubilee" up to nearly the end of his life. Many friends will mourn the loss of this worthy and amiable artist.

JULES JOUY, the famous writer of *chansons*, died in an asylum in Paris, on March 20. He was one of the founders of the Chat-Noir, and his songs, though weird and fantastic, were often full of grace and originality, as, for instance, his "Ballade des Agents" and "Les enfants font pleurer les mères," while nearly all of them enjoyed immense popularity. He was originally a gilder of porcelain, and was proud of being called the "working-man poet."

We have also to record the following deaths:—

On March 14, at Cincinnati (U.S.), JOHN H. KOEHNKEN, the most celebrated organ-builder in the Western States, aged seventy-eight.

On March 15, at Berlin, ADALBERT UEBERLEE, "musik-director," over thirty years organist at the Dorotheen-Stadt Church, composer of oratorios and operas, in his sixtieth year.

On March 16, while travelling in Germany, ANNA MELAN, chief of an extensive musical instrument factory at Helsingfors (Finland).

On March 18, at Hanover, ANTON SCHEELE, musical critic, formerly popular operatic singer, aged eighty-two.

On March 22, at Munich, CARL BRULLIOT, professor at the Royal Akademie der Tonkunst, formerly scenic manager at the Royal Opera.

On March 22, at Magdeburg, HERMANN TUCH, of the firm of Tuch and Geyer, court pianoforte makers, an excellent pianist.

On March 25, at Mantua, ANTOLDI ALESSANDRO, composer, vocal professor at public schools.

On March 26, at Edward Street, Amphil Square, JESSIE DUNSTAN (Jessie Royd), soprano vocalist, eldest daughter of the late John Dunstan.

On March 30, at Bergamo, FRANCESCO MANETTA, organist of St. Alessandro, of Colonna, composer and teacher.

On March 31, at Cremona, BARTOLO PIATTI, flautist and theatrical manager, the friend and early champion of the works of Ponchielli.

On the 1st ult., at Berlin, FRITZ FRIEBE, musical director, aged thirty-five.

On the 2nd ult., at Zürich, BRUNO BRÜCKMANN, musical author and composer, for some time resident in London, for the last sixteen years in Zürich, aged seventy.

On the 4th ult., at Bonn, Professor JOHANNES WOLF, musical director at the University.

On the 4th ult., at Arnstadt, CARL ERMER, ducal musical director, aged sixty-one.

On the 5th ult., at The Hague, W. VAN DER LINDEN, Royal musical director, composer for military band, aged fifty-two.

On the 7th ult., at Dresden, AUGUST EHRLICH, orchestral conductor, principal of the musical academy bearing his name.

On the 10th ult., at Haarlem, H. VAN DER EIJKEN, for many years organist of the Lutheran Church, composer of masses, aged sixty-eight.

THE Marlborough Place Amateur Orchestral Society gave its third annual concert, under the direction of Mr. Paul Oppenheimer, on March 30. The spirited and finished execution of the "March of the Priests" from "Athalia" and of Mozart's Symphony, No. 35, testify to the great progress the society has made under its gifted conductor. The orchestra also performed the *Largo* from Mackenzie's "Benedictus," and the "Nocturne" and "Pavane" from German's music to "Romeo and Juliet."

CORRESPONDENCE.

"TAMPERING WITH THE CLASSICS?"

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The London critics have surely been caught napping at last! At his concert on the 13th ult., Herr Mottl availed himself of Wagner's suggestion for re-scoring certain ineffective passages in the *Scherzo* and *Finale* of Beethoven's Choral Symphony. That the effect was a great improvement no one with ears to hear can deny; but there are, doubtless, many people who prefer Beethoven pure and simple, however ineffective, to Beethoven *cum* Wagner, however effective, just as Cromwell wanted a portrait painted of Cromwell pure and simple, "warts and all"! But how was it that, as far as I am aware, not one voice was raised in the press to protest against what would, no doubt, have been called by very ugly names if the course taken by Herr Mottl had been announced beforehand? How about their intimate knowledge of the work to let this "tampering with Beethoven" pass unnoticed? You spoke of the most important of Wagner's emendations in your issue of July, 1896, where your special correspondent, at the Lower Rhenish Musical Festival at Düsseldorf, described the effect of a performance under Herr J. Butts. He wrote:—

"Herr Butts had the courage (the impertinence some may call it) to adopt Wagner's suggested change in the instrumentation of the passage in the *Scherzo* where the second subject is played by the wood-wind against the *ff* figure—



for all the strings in four octaves. Nobody who has heard this passage played by a modern orchestra of, say, sixty or seventy strings against eight or twelve wood-wind instruments can affirm that he has heard the effect which Beethoven intended. For either the theme is altogether drowned by the strings or the latter must play *piano*, which I fancy is not in the least what the composer wanted. For to me it is clear beyond any doubt that Beethoven at this passage wished for an outburst of unbridled, boisterous gaiety, and to make the strings play softly appears a ludicrous misinterpretation of his intentions. To remedy this miscalculated orchestral effect of Beethoven's, Wagner suggested that the horns, which are only employed to mark the already very pronounced rhythm, should strengthen the wood-wind, and this is what Herr Butts did. He made his eight horns play the theme *ff*, and his eighty-eight strings hammered out their 'figure' with all their might without being able to cover the melody."

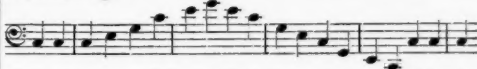
The other important alteration is in the "fanfare" in the *Finale*, directly after the opening discord. A glance at the full score will show that here the trumpets play only "open" notes, and thus cut the melodic phrase to pieces, as it were, and disturb its flow in a most irritating, jolting manner. If Beethoven had had the modern valve trumpet at his disposal who can doubt that he would have assigned the *whole* theme to them, instead of only a note or two here and there? At any rate, this is what Wagner suggested and Herr Mottl carried out! Personally, I hope that in future all conductors will follow Herr Mottl's courageous example, whether the critics profess to be "shocked" or not. The strange thing to me is, Why were they not shocked *this* time?—Yours faithfully,

16, Margravine Gardens, A. J. JAEGER.
West Kensington, W.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—All who take sufficient interest in the orchestra to occasionally follow the performance of a symphony or an overture with a full score, must have noticed that the *arpeggios* and scales so frequently written for the violoncellos and double basses in *ff* passages for full orchestra are, as a rule, totally inaudible. For example, in the *Finale* of

Beethoven's C minor Symphony, just before the end, occurs the following:—



Here the violoncellos and double basses are assisted by the violas and bassoons, but they are, nevertheless, completely drowned by the *ff* of the trumpets, trombones, and drums. To make the passage properly heard the violoncellos and double basses would probably have to number something more than a dozen each, and an orchestra with the strings on this basis would be altogether too expensive for ordinary occasions. But why not help the double basses with some such instrument as the B flat double bass of the military band (preferably in C and constructed on the principle of Besson's cornophones)? The smooth tone of such an instrument would blend admirably with the string double basses, and I suppose it would be a very easy matter to make a brass instrument of a somewhat more penetrating tone (but not so blatant as the trombone) to double the violoncellos—indeed, I think I heard such an instrument at Besson's some time ago; the euphonium, of course, would never do.

Against this suggestion the usual cry may be raised about "tampering with the classics"; but can it seriously be supposed that Beethoven did not intend the above passage to be heard, or that he would object to making it heard by supporting the string bass with a brass bass of similar tone? That he did not make use of such instruments is sufficiently explained by the fact that they did not exist at the time he wrote. But even if we refuse to have a Beethoven symphony performed except by just those instruments for which it was originally scored, it cannot be denied that a brass bass of less incisive tone than the trombone, and more capable than the slide trombone of executing rapid passages, would be of great value to modern composers, for they might then write passages like the example I have quoted with the advantage (not possessed by Beethoven, Weber, &c.) of having them heard by the audience.—Yours respectfully,

W. F. DUNTON.

22, Pasley Road, Walworth, London.

[Without in the least degree endorsing the views of our correspondents, we insert their letters as containing matter upon which some of our readers might like to express an opinion.—ED., M.T.]

THE TRIUNE ELEMENT IN BEETHOVEN.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Your kind notice of my paper read before the Musical Association on March 9 hardly conveys a correct impression of what I said on a few points. May I, therefore, ask you to allow me to make the following *corrigenda*?

(1.) "In the second class the latter part of the repeated phrase was sometimes heard twice." Here is evident confusion of classes 2 and 3. Class 2 has nothing to do with phrases, but only concerns such small fragments as cadences, &c. It is in class 3 that there are certain examples in which a two-fold repetition of the latter half of a phrase is substituted for one repetition of the whole.

(2.) The three-fold repetition occurs *but seldom* after the "Appassionata," *until we come to the last Sonata*.

(3.) The examples in Clementi are of three-fold repetition, *not* triune element. I particularly stated that it was the *triumph* (as opposed to mere three-fold repetition) in Beethoven's examples that specially impressed me.

(4.) It was only Mr. Gilbert Webb who raised the question whether Beethoven employed this device more than other idiomatic forms. Mr. Southgate, Mr. Shedlock, and Dr. Warriner raised many other interesting points; but, to quote the words of the chairman (Mr. Southgate), I "answered all the questions satisfactorily."

Yours faithfully,

GEORGE LANGLEY.

[In the necessarily short notice of the lecture it was almost impossible to explain all the details of so elaborate a theme.—ED., M.T.]

WEBBE—PAXTON—DANBY.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Allow me, through your columns, to appeal to glee singers in general to support a scheme which I have undertaken for restoring the monuments of these three composers in old St. Pancras Churchyard. The graves of all three lie close together. The inscriptions upon the tombs of Danby and Paxton are illegible, but by the help of the little book of epitaphs, published in 1859, they can be re-cut. The stone which marked the grave of Webbe has completely disappeared. Mr. D. Baptie and doubtless others remember its position in recent years, but to-day it cannot be found. I propose, with the permission of the St. Pancras Vestry, to put up a small granite obelisk to the memory of Webbe, at a cost of £25. The re-cutting of the other inscriptions (they are long) will cost £5. I am confident that the sum will speedily be subscribed. I shall be happy to acknowledge any contributions, and to invite subscribers to the unveiling of the monuments in July, when, if all is well, I will get a choir to sing a glee by each of the three composers.—I am, Sir, &c.,

J. SPENCER CURWEN.

8 and 9, Warwick Lane, E.C.

[We cordially commend this appeal to our readers.—ED., M.T.]

ANSWERS TO CORRESPONDENTS.

T. R. P. (Eastbourne).—We have no intention of re-opening the subject of "God save the Queen," even in this eventful year, unless some absolutely fresh facts are forthcoming. The history of our National Anthem was fully discussed by Mr. W. H. Cummings in these columns from March to July, 1878.

BRACONDALE.—Spohr's "Calvary" (originally called "Crucifixion") was produced in England at the Vocal Concerts, Hanover Square Rooms, London, March 28, 1837, under Edward Taylor; thus the performance at the Norwich Musical Festival of the same year was the second in England, and not the first, as is often stated.

CHOIRMASTER (Dundee).—Without expressing any opinion upon the notation of the chord, we think that your tenors will sing their note better in tune if they think of it as F sharp, instead of G flat, especially as it rises to G natural.

H. B.—We shall be very pleased to give you the earliest known form of the tune, perhaps in our next number. We are very anxious to give any such information to our readers if it is of general interest.

WESTWARD HO!—Kingsley's "Oh! that we two were maying" will be found in his "Saint's Tragedy," Act ii., Scene 9.

NORSEMAN.—Longfellow's "Sir Morten of Fogelsang" ("Tales of a Wayside Inn") is doubtless an imaginary person, as the name is not in Norse literature. The refrain, "Dead rides Sir Morten of Fogelsang," in Mr. Edward Elgar's cantata "King Olaf," is not printed within brackets in the original version of the poem.

TO CORRESPONDENTS.

*. Notices of Concerts, of which programmes must invariably be sent, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors, therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

BRIEF SUMMARY OF COUNTRY AND COLONIAL NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ABERDEEN.—The Choral Union and Orchestral Society, under the conductorship of Mr. Kirby, gave a successful concert of church music on the 3rd ult., at the Music Hall. The programme included the "Hallelujah" chorus from "The Messiah," several other excerpts from well-known oratorios, and a good selection of popular hymns. The solo vocalists were Mrs. Kirby, Mrs. Kinghorn, Miss J. N. Steven, Miss J. L. McIntyre, Mr. G. Strathdee, Mr. H. G. Milne, and Mr. J. Moore. Mr. Burwood Nicholls presided at the organ.

ASHBURNE (DERBYSHIRE).—The Choral Society gave a performance, on the 6th ult., of Spohr's "Last Judgment," Mendelssohn's "Hear my Prayer," and Attwood's "Coronation" anthem. The soprano solos in the two first-named works were admirably sung by Miss H. M. Stevenson, and the other soloists in the oratorio were Miss Bond and Messrs. K. Wilson, J. A. Salmon, and H. J. Marsden. Mr. Oakeley was principal violin, Mr. Randle Darwall was organist, and Mr. W. H. Tutt conducted, as usual.

BAILLIAGE (GUERNSEY).—Effective performances of Mendelssohn's "Elijah" were given on the 6th and 7th ult. by the Guille-Allès Orchestral and Choral Society, under the conductorship of Mr. John David, jun., at St. Julian's Hall. The choral singing was remarkable for dramatic perception, and the part of the Prophet was admirably sustained by Mr. Kingsley. The soloists were Misses Wheadon, German, Pengeley, Gardener, Tudevin, and Honey, and Messrs. Child, De Hadilland, Mourant, Langlois, and Proctor. After the performance the choir and orchestra presented Mr. David with a gold watch in testimony of their esteem and appreciation of his able direction.

BASLOW (DERBYSHIRE).—The choir of the Parish Church gave a performance of Stainer's "Crucifixion" on the 14th ult., under the direction of Mr. Edward U. Ireland, who presided at the organ. The solos were sung by Mr. J. W. Froggatt and Mr. R. Owen.

BATH.—A successful concert was held on the 1st ult., in the Assembly Rooms, by the Choral Union. The programme was devoted to the works of Schubert, a short sketch of whose life was given during the evening by Mr. Sondermann. The principal work was "The Song of Miriam," the solo part of which was effectively rendered by Miss Maggie Purvis. Other soloists were Mrs. Bradick, Miss Wood, Mr. G. Simmons, Mr. W. F. Gould, and Mr. Herbert Thorndike. Mrs. W. Hatt accompanied on the pianoforte, and Mr. W. Brownell presided at the organ. Some pianoforte solos were also contributed by Mr. T. Flint.

BURTON-ON-TRENT.—Dr. A. B. Plant has been presented, by the vicar, assistant clergy, and choir of St. Margaret's Church, with a doctor's hood. The presentation was made by the vicar (The Rev. F. H. Beaven). "The Last Night at Bethany" was given in St. Paul's Church, on the 9th ult., and Stainer's "Crucifixion" in the church of St. Margaret, on the 15th ult. Dr. Plant presided at the organ.

CAERPHILLY (GLAMORGAN).—Stainer's "Crucifixion" was sung by the choir of St. Martin's Church, on the 12th ult. The soloists were Mr. Aneurin Reynolds and Mr. Isaac Chambers. Mr. A. J. Silver presided at the organ and Mr. T. Parry Edwards, organist and choirmaster of the church, conducted. The performance was repeated on Good Friday evening, when the solos were rendered by Mr. Harry Thomas and Mr. T. Parry Edwards, who also conducted. Mr. J. Percy Powell presided at the organ.

CHELTENHAM.—The Festival Society gave, on the 6th ult., at the Assembly Rooms, a concert in aid of the Victoria Home District Nursing Association. The principal works presented were Mendelssohn's "Hymn of Praise" and Weber's overture, composed in 1818 in honour of the Jubilee of the King of Saxony. The choir also sang, with

spirited emphasis, Eaton Fanning's setting of Sir Edwin Arnold's poem "The Queen's Song" and Sir Herbert Oakley's jubilee chorale "Victoria." The soloists were Madame Duma, Miss Susan Harrihy, and Mr. Lloyd Chandos. Mr. J. A. Matthews conducted, as usual.

CONWAY.—The Philharmonic Society, conducted by Dr. Roland Rogers, gave a performance, on the 8th ult., of Haydn's "Spring." The principals were Miss E. M. Edye, Mr. Dan Jones, and the Rev. F. Lampitt, these vocalists being assisted in a miscellaneous second part by Miss Sara Jones, who possesses a good contralto voice. Miss Lillian Eaton ably presided at the pianoforte. The choir also sang Myles Foster's part-song (unaccompanied) "The Queen—God bless her!"

DOUGLAS (ISLE OF MAN).—Stainer's "Crucifixion" was sung by Miss Cannell's Choral Society, in St. George's Church, on the evening of Good Friday. The chorus consisted of fifty voices and included many of the ablest chorus singers from the various churches in Douglas, as well as the choir of St. George's Church. The solo parts were allotted to Mr. R. Watson and Mr. J. Q. Killey. The choir was deserving of high praise and much credit is due to the able lady who directs it. Mr. Whalley (organist of St. George's) presided at the organ.

DOVER.—On Tuesday in Holy week Pergolesi's "Stabat Mater" for female voices was rendered in the College Hall, by the choir of the Dover High School (Girls' Public Day School Company), consisting of sixty to seventy voices, under the conductorship of the Rev. A. H. Stevens, aided by organ, strings, and pianoforte. The choruses were sung with remarkable precision and finish. Miss R. Harris and Miss Reid rendered valuable assistance in the soprano and contralto solos. Mr. Barclay was principal violin, Mr. Clarke, organist, and Mr. Taylor, pianist.

EASTRY (KENT).—The first performance of an oratorio, entitled "Christus Rex," composed by the Rev. C. Dudley Lampen, took place at Eastry Church, on the 8th ult. In a preface the composer says that his aim has been to present Christ as the King of Heaven and earth. After an instrumental and choral introduction, the work is divided into four parts, severally entitled "The Incarnation of the King," "The Kingly entry into Jerusalem," "The Kingly sacrifice," and "The triumph of the King." The music is written on the system of representative themes, in the manipulation of which much skill is shown. The soloists were Mrs. Alfred Nash, Miss Coleman, Mr. Moat, and Mr. Cox. The choruses were sung in a manner which indicated careful rehearsal. Mr. Bayly presided at the organ and Miss Rae rendered valuable assistance at the pianoforte. A small orchestra was also provided. The work was conducted by the composer.

EXETER.—Dr. Edwards conducted a praiseworthy performance of Mendelssohn's 95th Psalm, on March 25, the solos of which were sung by Madame Marie Duma, Mrs. Cissie Herbert, and Mr. Dean Trotter. The orchestra gave an admirable interpretation of Mozart's Symphony in D, and the choir sang some part-songs with taste and good effect.

FAR HEADINGLEY (LEEDS).—Gounod's "Redemption" (prologue and part 1) was given at St. Chad's Church, on the 9th ult., by the choir. The principals were Miss Bray, Master Hall, Messrs. Gaunt, Moore, and Knowles. Mr. H. Percy Richardson presided at the organ.

GLOUCESTER.—The Choral Society, conducted by Mr. A. Herbert Brewer, gave a meritorious performance of Dr. Hubert Parry's fine oratorio "Judith," on March 30, at the Shire Hall. The soloists were Madame Medora Henson, Miss Marie Hooten, Mr. E. Branscombe, Mr. Ineson, and the Masters Underwood and Burraston, the two last-named taking the parts of the children. All these artists discharged their several tasks effectively, and great praise is due to the choristers for the intelligence and precision with which they rendered the choral numbers. An admirable orchestra was provided, the principal of which was Mr. E. G. Woodward, and very capable assistance was given by Mr. James Capener at the organ. The work was very warmly received and should be performed again at the earliest opportunity.

GRAVESEND.—At Milton Parish Church, on Palm Sunday evening, Stainer's "Crucifixion" was sung by the choir. The tenor solos were taken by Messrs. J. Maplesden and W. Fletcher, and the bass solos by Mr. A. J. Mann. Mr. Howard Moss presided at the organ and Mr. C. Burrows Moss (organist of the church) conducted.

HALIFAX (NOVA SCOTIA).—The annual performance of Stainer's "Crucifixion" was given by the choir at the Cathedral Church, on the 2nd ult. The soloists were Messrs. Watts, Wiswell, Captain Clarkson, and the Rev. E. P. Crawford. Mr. Frank Gatward was organist and director.

HUNSTANTON.—Farmer's oratorio "Christ and His soldiers" was given in the Town Hall, on the 5th ult., by a choir and orchestra numbering eighty performers. The soloists were Miss Amy Young, Mr. R. Pull, and Mr. E. E. Watson. Mr. H. Wensley played the organ and Miss E. Gomm the pianoforte. The Rev. W. H. Elkington was principal of the orchestra, and Mr. S. F. Dalladay, organist of the Parish Church, conducted. The second part of the programme was miscellaneous and included some violin solos rendered by Mr. W. Truslove.

ILFORD.—The Vocal Union and Orchestral Society gave Haydn's "Creation" on the 1st ult. Mr. A. Storr conducted, and Mr. Henry Riding accompanied on the organ. Madame Marie Mallia, Mr. Faithful Pearce, and Mr. F. Hoskings were the soloists.

LOUGHTON.—"St. John's Eve" (Cowen), Schubert's 23rd Psalm, and Grieg's "Landkenning" were the chief selections in the Choral Society's final concert of the season, on March 29. Miss Adele Kuhn, Miss Lucie Johnstone, and Messrs. Harry and George Stubbs were the soloists. The orchestra played two numbers from Grieg's "Peer Gynt" Suite. Miss B. Hundley accompanied, Mr. H. Norton was at the organ, and Mr. Henry Riding conducted.

MOFFAT (N.B.).—The Choral Union, under the conductorship of Mr. M. B. Kidd, gave a concert on the 13th ult. Gade's "Spring's Message" and Mendelssohn's "Hear my Prayer" were the chief choral numbers. The soloists were Miss Jackson, Miss Kennedy, and Colonel Younger. Mr. Dobson was solo violinist.

NEWCASTLE.—The prologue and first part of Gounod's "Redemption" were sung on the 11th ult., at the Elswick Road Wesleyan Church. The choruses were well rendered by the church choir, and the instrumental portion effectively presented by Mr. George Dodds, Jun., at the organ, assisted by Mr. H. Yeaman Dodds at the pianoforte. Miss A. Stanners sang Mary's solo with sympathetic expression, and took part in the quartet, the other vocalists in which were Miss E. Sounes, Mr. Robinson, and Mr. Wilson. The tenor and bass solo passages were delivered by Messrs. R. Robinson, J. White, J. Thompson, and G. Wilson. Mr. George Dodds conducted.

NORTHAMPTON.—The Choral Society, under the skilful direction of Mr. Brook Sampson, gave, on the 8th ult., an excellent interpretation, at the Corn Exchange, of Gounod's oratorio "The Redemption," which has been performed twice before with success by this Society. The principal soloists were Miss Emily Davies, Miss A. Layton, and Messrs. Gawthrop, W. S. Shaw, W. H. Burdon, A. W. Warren, and Payne. Mr. Reginald Bartle ably presided at the organ, and the important orchestral portion of the work was very effectively rendered by an efficient body of instrumentalists. On the 20th ult., at the Town Hall, the Musical Society, under the direction of Mr. Isidore de Solfa, performed Costa's "Eli." The principal vocalists were Miss Elsie Mackenzie, Mr. Sinclair Dunn, and Mr. Henry Bailey.

OLDHAM.—An excellent concert of chamber music was given, on the 13th ult., by the students of the Oldham College of Music. Vocal selections were rendered by Mr. E. Harrison, Miss A. Taylor, and Mr. T. Shepherd. Mr. J. Clements proved a most successful violinist and Miss Cowper and Miss M. A. Ashworth excelled as pianists. Beethoven's Duo (Op. 17) for bassoon and pianoforte was played by Messrs. Leech and Ashworth.

ONGAR.—Hamilton Clarke's comic opera "The Missing Duke" was performed with brilliant success at the Grammar School, on the 8th ult., under the able direction of Mr. R. Bruce Chambers.

ST. ALBANS.—The Oratorio Society, under the able conductorship of Mr. W. H. Speer, gave commendable performances, on March 25, at the Town Hall, of Mendelssohn's "Hymn of Praise" and Stanford's choral ballad "The Revenge." The solos were efficiently rendered in the former work by Miss Katie Thomas and Mr. Penderel Price.

ST. GEORGE'S (OAKENGATES, SALOP).—The Choral Union gave its second concert of the season on the 8th ult., when Bennett's pastoral "The May Queen" was performed in the Dining Hall of the Lilleshall Ironworks Co. The principals were Miss Bellamy, Mr. Kemp, and Mr. Harvey, and the accompaniments were rendered by a small band with pianoforte and organ. Special features of the evening were the brilliant violin solos by Mr. Percy Hilder Miles, of the Royal Academy of Music, who played Sarasate's "Faust," Zarzky's mazurka, and Joachim-Brahms's Hungarian Dances. Mr. Smart conducted.

STONY-STRAFORD (BUCKS).—An impressive performance of Sir John Stainer's "Crucifixion" was given at the Parish Church on the 16th ult. The solos were taken by Messrs. Robinson and Woodcock, and the Rev. C. H. Scott (Precentor) conducted. The accompaniments were efficiently rendered by Miss Bird and Miss Walford.

TENBURY.—The "Cross of Christ," by Thomas Adams, was well rendered at St. Mary's Church, on Good Friday evening. Miss Annie Hobden presided at the organ.

WELLINGTON (NEW ZEALAND).—Much interest was attached to a concert given on November 18, at the Concert Hall, in connection with the inaugural ceremonies of the Exhibition, no fewer than four musical compositions of great merit being produced on this occasion. The most important of these was a cantata, entitled "Himemoa," by Messrs. A. F. Hill and A. H. Adams. This work has for its basis a Maori legend, and Mr. Hill, the composer, has shown much skill in his illustration of the text. The solo parts were sung by Madame Carlton and Messrs. H. Smith, J. W. Hill, and H. Widdop, and the choruses were rendered with admirable precision and expression by Mr. M. Barnett's Musical Society. The other works were a concert-overture for orchestra by Mr. M. Barnett; a setting of the 8th Psalm, "O Lord our Governor," and an anthem, entitled "The earth is the Lord's," by Mr. Tallis Trimmell. Mr. Parker's work was rendered by the Festival Choral Society, an effective trio being well sung by Misses Upham, Hamerton, and Pownall, and a baritone solo by Mr. J. Prouse.

WIGAN.—The second annual students' concert in connection with the Wigan School of Music took place on March 25, at the Public Hall. A well selected miscellaneous programme was carried out in a manner which reflected much credit on the teaching of the Institution. Amongst the executants may be mentioned the instrumentalists, Misses L. Betly, E. Leech, Baldwin, and Farrimond, and the vocalists, Miss J. Kay, Miss E. Hubi-Newcombe, Miss Grime, and Messrs. P. Sixsmith, H. E. Abbott, and J. O'Brien. At the conclusion of the first part of the programme Dr. Henry Hiles delivered a thoughtful lecture, entitled "The future of musical education," in which he claimed that greater provision should be made for the cultivation of music in England.

WORCESTER.—Messrs. E. W. Wallis and L. Thomasson gave an excellent pianoforte and violin recital in the Foregate Hall, on March 25, when they were assisted by Mrs. Courtenay (soprano) and Mr. Walter Pugh (tenor).

CHOIR APPOINTMENTS.—Mr. J. W. Senior (Bass), to Ripon Cathedral.—Mr. James George Scott (Baritone), to St. Patrick's Cathedral, Dublin.—Mr. Edwin Gibson (Alto), to St. Margaret's, Westminster.

ORGAN APPOINTMENTS.—Mr. E. R. Billingham, Organist and Choirmaster to Harpenden Parish Church.—Mr. Louis C. Graper, Organist and Choirmaster to St. Mary's Church, Spital Square, Bishopsgate.—Mr. Hubert Gower Rogers to St. Margaret's, Oxford.

DURING THE LAST MONTH.

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BREWER, A. HERBERT—(in B flat). Te Deum laudamus. (No. 346. Novello's Parish Choir Book.) 3d.

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DURING THE LAST MONTH—continued.

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The Competitions will take place as follows:—

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June 17. Class Ib.—Mixed Choirs, 90 to 150 Voices.— Scottish and North of England. (Test Piece)—"The Knight's Tomb"—C. V. Stanford .. (Novello) 2d. 1d.		
June 18. Class Ic.—Mixed Choirs, 90 to 150 Voices.— Midland, Southern, and Irish. (Test Piece)—"Moon- light"—Fanning .. (Novello) 14d. 14d.		
July 20. Class IIa.—Mixed Choirs, 50 to 90 Voices.—Welsh. (Test Piece)—"Sweet Love for me"—C. V. Stanford. (Novello) 3d. 14d.		
August 12. Class IIb.—Mixed Choirs, 50 to 90 Voices.— Scottish and North of England. (Test Piece)—O, hush thee, my babe"—Sullivan .. (Novello) 3d. 14d.		
July 7. Class IIc.—Mixed Choirs, 50 to 90 Voices.—Mid- land, Southern, and Irish. (Test Piece)—"A Lover's Counsel"—Cowan .. (Novello) 14d. 1d.		
August 4. Class III.—Male Voice Choirs, 30 to 70 Voices. (Test Piece)—"The long day closes"—Sullivan. (Novello) 3d. 1d.		
June 24. Class IV.—Female Voice Choirs, 30 to 70 Voices. (Test Piece)—"The Nightingale"—Weelkes, as arranged by H. Leslie .. (Novello) 2d. 1d.		
July 3. Class V.—Elementary School Choirs, not more than 70 Voices. (Test Piece)—"Jack Frost." Trio— J. L. Hatton .. (Novello) 3d. 14d.		
June 10. Class VI.—Sunday School and Band of Hope Choirs of not more than 70 Voices. (Test Piece)— "O, Happy Fair"—Shield, as arranged by H. Leslie. (Novello) 14d. 1d.		
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The Prizes offered are as follows:—	1st Prize.	2nd Prize
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" II.—Mixed Choirs of 50 to 90 Voices ..	£25	£15
" III.—Male Voice Choirs of 30 to 70 Voices ..	£20	£10
" IV.—Female Voice Choirs of 30 to 70 Voices ..	£20	£10
" V.—Elementary School Choirs of not more than 70 Voices ..	£10	£5
" VI.—Sunday School and Band of Hope Choirs of not more than 70 Voices ..	£10	£5

Classes III. to VI. will be open to all British and Irish Choirs.

QUEEN'S PRIZE .. £60 .. £30 .. £10
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This Competition will be open to the Winners of 1st and 2nd Prizes of the previous Competition in Classes I. and II.

These will be called the "Diamond Jubilee Prizes." With each Prize will be given a valuable Gold Medal of special design for the Conductor; and a handsome lithographed Certificate, suitable for framing, to every member of Winning Choirs. In Classes I. and II., the winners in Series A, B, and C, and also the winners of the Queen's Prize, will be invited to give a Concert in the colossal Empress Theatre (seating over 4,000 people) on the day after their Contest, dividing between them one-third of the gross receipts at such Concerts.

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VICTORIAN ERA EXHIBITION,

EARL'S COURT, LONDON, S.W.

MAY TO OCTOBER, 1897.

In Commemoration of Her Majesty's Diamond Jubilee Year.

Director-General:

IMRE KIRALFY.

GRAND CHORAL COMPETITIONS.

The Honorary Committee of the Music Section of the Victorian Era Exhibition includes the names of the most distinguished persons in the latter-day annals of Music in England, headed by

SIR ARTHUR SULLIVAN, Mus. Doc., R.A.M.

(Chairman),

SIR ALEXANDER C. MACKENZIE, Mus. Doc., Principal of the Royal Academy of Music

(Vice-Chairman).

The Choral Sub-Committee consists of the following gentlemen:—W. G. McNAUGHT, Esq., Mus. Doc., F.R.A.M.; W. H. CUMMINGS, Esq., F.S.A., Hon. R.A.M., Principal of the Guildhall School of Music; Dr. HUBERT H. PARRY, Director of the Royal College of Music; and J. SPENCER CURWEN, Esq., F.R.A.M., President of the Tonic Sol-fa College.

The proposed series of Competitions is associated with a holiday for the Choirs. London will be especially attractive to singers this year. They will, moreover, if taking part in the Contests at Earl's Court, be enabled to travel at a considerable reduction from the usual excursion rates. Arrangements are also being made whereby the Railway Companies will allow such privileged visitors to London to prolong their stay for a greater period than has hitherto been permitted, while special return trains will also be arranged for. In short, very exceptional facilities are being provided for this unique occasion. There cannot be another Diamond Jubilee in our time, and there cannot be another series of Jubilee Choral Prize Winners.

The Exhibition itself will be exceedingly interesting. Competitors will be admitted free to the Exhibition, and will have access to the side shows at special reduced rates, and at half price to the Big Wheel; and also reduced prices for refreshments.

The vast Empress Theatre will be devoted to special Musical Festivals and Competitions every week.

The following is the scheme of the Choral Competitions to be held during the coming season:—

Classes I. and II. (named below) will be sub-divided for the Series A, B, and C.

Series A—WELSH CHORAL SOCIETIES.

" B—SCOTTISH AND NORTH OF ENGLAND CHOIRS.

" C—MIDLAND AND SOUTHERN (ALSO IRISH) CHOIRS.

Classes III. to VI. will be open to all British and Irish Choirs.

		1st Prize.	2nd Prize.
Class I.—MIXED CHOIRS OF 90 TO 150 VOICES	£30	£20
" II.—MIXED CHOIRS OF 50 TO 90 VOICES	£25	£15
" III.—MALE VOICE CHOIRS OF 30 TO 70 VOICES	£20	£10
" IV.—FEMALE VOICE CHOIRS OF 30 TO 70 VOICES	£20	£10
" V.—ELEMENTARY SCHOOL CHOIRS OF NOT MORE THAN 70 VOICES	£10	£5
" VI.—SUNDAY SCHOOL AND BAND OF HOPE CHOIRS OF NOT MORE THAN 70 VOICES	£10	£5

QUEEN'S PRIZE 1st Prize. 2nd Prize. 3rd Prize.
£60 £30 £10

This Competition will be open to the Winners of First and Second Prizes of the previous Competitions in Classes I. and II.

These will be called the "Diamond Jubilee Prizes." With each Prize will be given a valuable Gold Medal of special design for the Conductor; and a handsome lithographed Certificate, suitable for framing, to every member of Winning Choirs. In Classes I. and II., the winners in Series A, B, and C, and also the winners of the Queen's Prize, will be invited to give a Concert in the colossal Empress Theatre (seating over 4,000 people) on the day after their respective Contests, dividing between them one-third of the gross receipts at such Concerts.

The dates for the Competitions are as follows:—

- June 15. Class Ic.—MIXED CHOIRS, 90 TO 150 VOICES—MIDLAND, SOUTHERN, AND IRISH.
" 17. " Ib.—MIXED CHOIRS, 90 TO 150 VOICES—SCOTTISH AND NORTH OF ENGLAND.
" 19. " VI.—SUNDAY SCHOOL AND BAND OF HOPE CHOIRS OF NOT MORE THAN 70 VOICES.
" 24. " IV.—FEMALE VOICE CHOIRS, 30 TO 70 VOICES.
July 3. " V.—ELEMENTARY SCHOOL CHOIRS, NOT MORE THAN 70 VOICES.
" 7. " IIc.—MIXED CHOIRS, 50 TO 90 VOICES—MIDLAND, SOUTHERN, AND IRISH.
" 16. " Ia.—MIXED CHOIRS, 90 TO 150 VOICES—WELSH.
" 20. " IIa.—MIXED CHOIRS, 50 TO 90 VOICES—WELSH.
Aug. 4. " III.—MALE VOICE CHOIRS, 30 TO 70 VOICES.
" 12. " IIb.—MIXED CHOIRS, 50 TO 90 VOICES—SCOTTISH AND NORTH OF ENGLAND.
Sept. 24. " I.—QUEEN'S PRIZE.

Each Choir in every class will also be required to sing a Test Piece (see Prospectus for particulars) and a piece of its own selection. See Regulation 6, page 4.

All communications respecting the Choral Competitions should be addressed to the SECRETARY OF MUSICAL COMPETITIONS, Exhibition Buildings, Earl's Court, London, S.W., from whom full Prospectuses and Entry Forms may be obtained on application.

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Female Voice Choirs (30 voices) .. 1st Prize, £25 .. 2nd Prize, £10

Glee Competition (30 voices), Prize, £15.

Orchestral Band Competition (40 performers), Prize, £50.

Brass Bands Competition (24 performers), 1st Prize, £25; 2nd Prize, £15; 3rd Prize, £5.

Military Bands Competition (30 performers), 1st Prize, £25; 2nd Prize, £15; 3rd Prize, £5.

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You've tried that same thrick far too often before,
And, by this blest minnit an' day that is in it,
I'll take right good care that you'll try it no more!
You thought that so slyly you walked with O'Reilly,
By man and by mortal unheard and unseen,
While your hand he kept squeezin', and you looked so pleasin',
Last Saturday night in your father's boreen.

His thricks and his schamin' has set you a-dhramin',
That anyone blessed with their eyesight may see,
For you're not the same creature you once wor by nature,
And they that are traitors won't do, faith, for me!
Tho' it is most distressin' to think that a blessin'
Was just about fallin' down plump on the scene,
When a cunnin' culloger, as black as an ogre,
Upset all your hopes in a dirty boreen.

Och! it is most ungrateful, unkind, and unfaithful,
When you very well know that I gave the go-by
Both to pride and to pleasure, temptation and treasure,
To dress all my looks by the light of your eye.
Oh! 'tis Mary Mullally, that lives in the valley,—
'Tis she that would say how ill-used I have been,
And she's not the deludher to smile and to soothe
And then walk away to her father's boreen.

I send you your garter, for now I'm a martyr,
And keepsakes and jims are the least of my care,
So, when things are exchangin', since you took to rangin',
I'll trouble you, too, for that lock of my hair.
Sure I know by its shakin', my heart is a-breakin',
You'll make me a corpse, when I'd make you a queen,
But as sure as I'm livin', it's you I'll be givin'
A terrible fright, when I haunt the boreen.

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DAILY TELEGRAPH.

Mr. Elgar knows how to write effectively, both for vocal solo and chorus, and, as a matter of fact, he shows a peculiar sensitiveness to the effects which can be produced by such means. This is, perhaps, the most important revelation made by the new work, because found in connection with a rare gift of writing for the orchestra. . . . To sum up a necessarily hurried judgment, "King Olaf" is a work of high importance, one which should turn expectant eyes upon its composer as a musician within whose reach, apparently, lies no common distinction. . . . Almost every number was applauded fervently, and, at the close, composer, soloists, band, and choir were privileged to divide amongst them the honours of an enthusiastic demonstration. . . . It is something to gain the ear of the public for an important essay, and even more to call out the enthusiasm of those who interpret. We congratulate Mr. Elgar, and desire for him many such triumphs in the course of the career which he pursues so modestly yet so devotedly. He was applauded with enthusiasm at the close of the performance.

STANDARD.

The music is remarkable for the vividness with which it illustrates and reflects the wild spirit of the text. In some places it is most stirring and impressive, and "The Challenge to Thor" is one of the finest choral numbers of modern times. The setting of the ballad "The Wraith of Odin" also shows rare power of suggesting the weird and uncanny in musical tones, and many other portions of the work testify to Mr. Elgar's lively fancy and great command of expression. Melodies of an attractive character abound, and the orchestra is written for in a most picturesque and musician-like manner.

MORNING POST.

The second chorus, "I am the God Thor," is magnificent in its bold ruggedness and forcible expression, and several other choral numbers are written with a vividness and intensity that are most stirring. The solos are no less dramatically conceived, and admirable contrasts and the highly picturesque scoring combine to endow the work with fascinating interest.

DAILY NEWS.

The choruses are, as a rule, very effectively written, particularly that devoted to the challenge of the god Thor, the two choral ballads, and the chorus in which the death of Olaf is described. The tenor solo descriptive of Olaf's return and two duets for soprano and tenor are also amongst the more important numbers. Mr. Elgar himself conducted the cantata, which had a splendid reception. . . . When the final chorus had been sung the audience, choir, and band simultaneously burst into enthusiastic applause and continued cheering loudly after the composer had left the platform.

DAILY CHRONICLE.

I have no hesitation in pronouncing it the most notable addition to native productions the year has hitherto afforded. . . . Mr. Elgar throughout his latest work makes considerable use of representative themes. He knows their value, and happily in his hands they are not dangerous tools. The ingenuity with which he employs them is remarkable, and as the majority are simple and well defined they are readily recognisable at any stage of the story. Great reliance is placed upon the orchestra for the expression of ideas growing out of the dramatic situation, the instrumentation being always vivid and bold in colouring. Of the grateful nature of the work for the chorus I have already spoken. To sum up, "King Olaf" is a work deserving another hearing as soon as possible.

ATHENÆUM.

Musicians spoke in praise of Mr. Edward Elgar's short oratorio "The Light of Life," produced at Worcester recently, and the Malvern composer has far surpassed his previous achievement in his latest work performed on Friday morning. The writing is from first to last luminous in design, picturesque in the orchestral colouring, and extremely felicitous as regards the vocal parts for soli and chorus.

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GOD SAVE THE QUEEN

WITH ALTERED SECOND VERSE BY

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Maestoso. CHORUS.

SOPRANO. *f* God save our gra - cious Queen, Long live our

ALTO. *f* God save our gra - cious Queen, Long live our

TENOR. *f* God save our gra - cious Queen, Long live our

BASS. *f* God save our gra - cious Queen, Long live our

PIANO OR ORGAN. *Maestoso.* ** ff* *f* *con Ped.*

no - ble Queen, God save the Queen; Send her vic - to - ri - ous, Hap - py and

no - ble Queen, God save the Queen; Send her vic - to - ri - ous, Hap - py and

no - ble Queen, God save the Queen; Send her vic - to - ri - ous, Hap - py and

no - ble Queen, God save the Queen; Send her vic - to - ri - ous, Hap - py and

* These two introductory bars may be omitted.

(1)

glo - ri - ous, Long to reign o - ver us, God save the Queen.

glo - ri - ous, Long to reign o - ver us, God save the Queen.

glo - ri - ous, Long to reign o - ver us, God save the Queen.

glo - ri - ous, Long to reign o - ver us, God save the Queen.

The first system consists of four vocal staves and a piano accompaniment. The vocal parts are in G major (one sharp) and 4/4 time. The piano accompaniment is in the same key and time, featuring a steady bass line and chords in the right hand.

SOPRANO SOLO.

O Lord our God a - rise, Scat - ter her en - e - mies, Make wars to cease.

p *cres.*

senza Ped. *con Ped.*

The Soprano Solo section features a single vocal staff and piano accompaniment. The vocal line begins with a *p* (piano) dynamic and includes a crescendo (*cres.*). The piano accompaniment starts with a *p* dynamic and includes a section marked *senza Ped.* (without pedal) followed by *con Ped.* (with pedal).

CHORUS.

O Lord our God a - rise, Scat - ter her en - e - mies, Make wars to cease ;

O Lord our God a - rise, Scat - ter her en - e - mies, Make wars to cease ;

O Lord our God a - rise, Scat - ter her en - e - mies, Make wars to .. cease ;

O Lord our God a - rise, Scat - ter her en - e - mies, Make wars to cease ;

mf *p*

The Chorus section consists of four vocal staves and piano accompaniment. The vocal parts are marked *mf* (mezzo-forte). The piano accompaniment begins with a *mf* dynamic and includes a section marked *p* (piano) towards the end.

* The varied harmony to verse 2 is taken from Attwood's anthem "I was glad," performed at the Coronation of Her Majesty the Queen

Keep us from plague and dearth, Turn Thou our woes to mirth, And o - ver all the earth

senza Ped.

rall. *a tempo.*
Let . . there be peace.

CHORUS. *mf*
Keep us from plague and dearth, Turn Thou our
mf
Keep us from plague and dearth, Turn Thou our
mf
Keep us from plague and dearth, Turn Thou our
mf
Keep us from plague and dearth, Turn Thou our

rall. *a tempo.* *mf*
con Ped.

woes to mirth, And o - ver all the earth Let . . there be peace.
woes to mirth, And o - ver all the earth Let there be peace.
woes to mirth, And o - ver all the earth Let there be peace.
woes to mirth, And o - ver all . . the earth Let there be peace.

CHORUS.

GOD SAVE THE QUEEN.

Thy choic - est gifts in store, On her be pleased to pour ;

Thy choic - est gifts in store, On her be pleased to pour ;

Thy choic - est gifts in store, On her be pleased to pour ;

Thy choic - est gifts in store, On her be pleased to pour ;

Long may she reign. May she de - fend our laws, And ev - er

Long may she reign. May she de - fend our laws, And ev - er

Long may she reign. May she de - fend our laws, And ev - er

Long may she reign. May she de - fend our laws, And ev - er

give us cause To sing with heart and voice, God . . save . . the Queen.

give us cause To sing with heart and voice, God save . . the Queen.

give us cause To sing with heart and voice, God save . . the Queen.

give us cause To sing with heart . . and voice, God save . . the Queen.

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How shall we teach our Children

HYMN IN COMMEMORATION OF

Queen Victoria's Nurses

THE WORDS WRITTEN BY S. REYNOLDS HOLE (DEAN OF ROCHESTER)

THE MUSIC COMPOSED BY

GEORGE C. MARTIN.

With vigour.

How shall we teach our chil - dren to pro - claim

f

With love like ours Vic - to - ria's worth and fame,

And how to fu - ture ge - ne - ra - tions show

ff

Those works of mer - cy all her peo - ple know? A - men.

ff

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"Queens shall be thy nursing-mothers."—*Isaiah* xlix.

"I will seek that which was lost, and I will bind up that which was broken, and I will strengthen that which was sick."—*Ezekiel* xxxiv.

How shall we teach our children to proclaim
With love like ours Victoria's worth and fame,
And how to future generations show
Those works of mercy all her people know ?

Shall the historian or the poet's song
Those deeds perpetuate and their praise prolong ?
Shall art on canvas or in sculpture trace
For aye the records of that royal grace ?

Brief while those annals in man's mind remain,
Years dim the picture and the marble stain :—
Whence shall the living presence then appear,
To act and speak, that all may see and hear ?

She, whom we honour most, shall make reply,
Her works unto her wish shall testify,—
What was her choice, and what the end she sought,
With all that gold* her subject sisters brought ?

Queen though she was, Christ's servant, and His zeal
The poor to comfort, and the sick to heal,
Glowed in her heart, and at her sweet command
"Victoria's Nurses" came to bless the land.

In lonely cottage, and in crowded street,
Where pain and nakedness and hunger meet,
They bring sure comfort to the sore oppress'd,
Strength to the weak and to the weary rest.

As yet but few, though all who know commend,
Shall we not seek their empire to extend ?
Till thousand thousands bless the day they came,
Those royal nurses in Victoria's name.

And, through the ages, that dear word shall tell
To poor sick folk of one who loved them well,
With words of hope, such as an angel brings
With God's own glory on his golden wings. Amen.

* £70,000 contributed by the women of England to celebrate the Queen's Jubilee in 1887.

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